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MINERALOGY and MINING.—ROYAL SCHOOL OF MINES, Jermyn-street.
Mr. WASHINGTON W. SMYTH, M.A. F.R.S., will commence a Course of FORTY LECTURES on MINERALOGY at One o'clock, and SIXTY LECTURES on MINING at Half-past Three, on MONDAY, the 4th of November, to be continued each succeeding Tuesday, Thursday, Friday and Monday, at the same hours. Fee for each Course, 4s.
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The Junior Half-Term, November 2nd.
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ANTHROPOLOGICAL SOCIETY OF LONDON.
4, St. Martin's-place, Trafalgar-square.
TUESDAY, November 3, at 8 P.M. Papers to be read:—"Anthropology at Norwich," by Sir Duncan Gibb, Bart.; "Anthropogenesis," by Walter C. Dendy, Esq.
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E. H. PLUMPTRE, M.A., Dean.

UNIVERSITY COLLEGE RIFLES.—A GENERAL MEETING of Past and Present Students of the College, and Past Pupils of the School, for the promotion of this Corps will be held at UNIVERSITY COLLEGE, LONDON, on WEDNESDAY NEXT, the 4th of November, at 4.30 P.M. precisely, the Hon. GEORGE DENMAN, M.P. Q.C., a Member of the Council of the College, in the Chair.
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In the Life we note a few points in which Mr. Edwards's industry has been rewarded by small additions to our previous knowledge of the hero. For example, he has found in the Council Book the record of an early committal of Walter Raleigh to the Fleet Prison for a brawl, probably within the Court. His adversary was Sir Thomas Parrott; but the cause of quarrel is not stated. The two brawlers were confined for a week. This event occurred in 1580. Raleigh had a second imprisonment in the Fleet Prison twenty-four years later; being removed to that nasty jail during a festival which James the First and his queen held in the Tower. Mr. Edwards says it is not known how long Raleigh lay in the Fleet on this later imprisonment; but a little further search at the Record Office (which, for some reason or other, he refers to on every page as the "Rolls House") would have led to his enlightenment. Raleigh was kept in the Fleet just two weeks

and a half. Two of his servants were allowed to lodge with him; and the fees allowed to the Governor for his maintenance were 5*l.* a week—about 25*l.* of our present money.

Again, Mr. Edwards has found in a letter, at Hatfield, evidence that Lord Cobham made a third confession of Raleigh's innocence of his plot,—a confession which was in the hands of Sir George Harvey, but which that lieutenant—who, strange to say, was in some respects a man of honour and of kindly instincts—kept back until the trial was over; when he made a merit of having concealed a piece of information that must have told powerfully on the jury and the bench. Of course, we knew before that Cobham had confessed so much. But, in weighing the motives of Raleigh's persecutors, it is of some moment to see how their agents dealt with evidence when it fell in their way. Again, Cobham's first and second confessions were made to Raleigh himself; and, although both these statements were made in writing and with deliberation, Coke argued that they had been drawn from him by Raleigh's extraordinary craft and high personal ascendancy. A third and independent confession, to the same effect, is a very strong piece of proof, which no amount of subsequent denial in Cobham, when he came under the influence of Cecil and Lady Kildare, ought to outweigh.

From what we have said above, it will be understood that we attach the primary importance to Mr. Edwards's second volume, the collection of Letters. The Life is pretty well done; the facts, so far as these are known to Mr. Edwards, are set down with care; and the general tone is good, avoiding the fulsome adoration of hero-worshippers, and the still more pernicious malice of the sceptics to whom genius is a sham. But the Life is not an advance on that of Mr. St. John as to either material, style, or insight. The account of Raleigh's last few months is given with greater fullness and freshness in Mr. St. John's volumes.

Yet Mr. Edwards will occupy a place of his own in the roll of Raleigh's biographers, on the strength of his second volume, if not on that of his first. He has collected Raleigh's correspondence, far and near, and he has been fortunate in finding a new and more liberal nobleman at Hatfield House,—that splendid treasury of Elizabethan spoil. He has found a great many originals; indeed, out of 166 letters now printed, 125 are copied from autographs. Of course, it is not meant that the whole of this great body of correspondence has been added to the materials for Raleigh's life. Many of these letters were already in type; perhaps most of them were in the note-books of curious collectors. But Mr. Edwards has the merit of having carefully collated and described the letters, and of having brought them together between the covers of a volume.

His work of arrangement is not perfect. For some reason not patent, his printing seems to have been done in a hurry; so that from page 380 we have an awkward addition of "Letters omitted in the due order of time." Nor is this break the only disorder, even as regards arrangement. In a note to the Introduction we find a third batch of letters, which are described as wrongly printed in the body of the work, through "an accident of miscarriage of proofs in the Post Office." A reader who wants to see Raleigh's correspondence in the true order of time has a good deal of trouble in working backward and forward through Mr. Edwards's volume. But this is an affair of time only, and a little patience on the reader's part will overcome it. Not so the more serious fault,—the lack of all due warning as

to what part of the correspondence is of decided, and what of doubtful, authenticity.

Take the pretended letter from Raleigh to Lady Raleigh, printed at page 383. It is supposed to be written from the Tower, in July, 1603, and to imply that the great prisoner is about to make an attempt on his life. If that letter be genuine, Raleigh probably meant to put an end to his troubles. Is it genuine? The story is this: Sir John Peyton is supposed to have written to Cecil, saying that his prisoner, sitting at the Lieutenant's table, had suddenly snatched up a knife and plunged it into his side, "under his right pap." It is thought by some that Peyton's report was spread abroad with a view to ascertain the effect which a report of Raleigh's death in the Tower would make on the public mind. Many things lead to such a surmise. Peyton gives one account; Cecil gives another. The two versions are irreconcilable as to time and place. Peyton says it was in the Lieutenant's house; Cecil speaks of it as in Raleigh's cell. The hint being ill received in the City, the event was explained as a mere trifle. Peyton was superseded in his post. In three days, Raleigh was reported hale and well. Not a word in any of Raleigh's letters refers to such an attempt, which would have been out of keeping with his proud demeanour in the Tower before his trial and condemnation. His wife never mentions it; his friends never mention it. When he was at Winchester, five months afterwards, Coke and Popham covered him with abuse, as a man who had in his heart no fear of God and Devil. Yet they refrained from any public reference to this pretended attempt on his life, though such a charge would have seemed to justify, in a specific sense, all they had said in the way of general abuse.

On these and the like grounds, a wise biographer of Raleigh is likely to reject the story root and branch. What, then, of the letter? The letter itself is a forgery—one of the thousand false documents known to have been manufactured in that age. The original is not known, and the spurious paper came down to us in the very suspicious collection of Serjeant Yelverton's papers. Now, such a document should not have been published by Mr. Edwards without a note of warning to his readers that it is to be received with doubt.

Mr. Edwards either knows or ought to know that this pretended letter has been very strongly condemned by recent writers on Raleigh's life. Mr. St. John, for example, has no hesitation in branding it as a forgery. Mr. Edwards may reply that, in his view, the paper is genuine. That, however, will not meet the difficulty. A collection of Raleigh's letters is not to be made on sentimental grounds. We want sharp criticism in such things; and the pretended letter on the suicide should not have been printed without full and fair statement of Mr. Edwards's reasons for thinking that Raleigh wrote it.

The same remark must be applied to the two letters printed on page 370. We are quite sure that neither Raleigh nor Lady Raleigh wrote that stuff. Of course, the originals are not forthcoming. They are impudent forgeries, made by the rascal Wilson as a testimonial to himself. If Mr. Edwards can believe that Raleigh would have called his infamous keeper "this honest gentleman," he must have a very large organ of historical credulity.

When we come to reckon up the new matter supplied by letters now first printed by Mr. Edwards, we are rather disappointed. No new light is thrown on the four or five debatable circumstances of Raleigh's life. For example, we have no clearer insight than Mr. St. John gives into the circumstances preceding Raleigh's mar-

riage. Mr. Edwards uses no harsh words with regard to Raleigh's courtship of Bessie Throgmorton. He particularly avoids the term "seduction"—so freely used by Mr. St. John. But then he seems to have a very vague notion of Raleigh's true fault, and of the actual cause of Elizabeth's anger. He looks on the whole affair as a piece of queenly spite against two young people made happy by their mutual love. He does not know that Raleigh "deceived" Bessie, and then abandoned her. He does not know that Raleigh declined to marry the lady whose pure name he had clouded with suspicion; although the evidence of this fact exists in Raleigh's handwriting. "I profess before God," he wrote to Sir Robert Cecil, who had hinted that the Queen would call him back to marry her maid of honour, "there is none on the face of the earth that I would be fastened unto." How does Mr. Edwards get rid of evidence so fatal to his theory? By the easy process of inserting a contradiction in the text. Raleigh says there is none that he would be fastened unto. Mr. Edwards proposes to make him say, "there is none that I would be [sooner] fastened unto." This is editing old letters to some purpose!

Mr. Edwards is equally remiss in the matter of Raleigh's restraint in the Tower on account of Bessie. Indeed, he hardly seems to understand what then took place. Raleigh was not imprisoned, as he supposes; he was only restrained. The house in which Raleigh was then lodged—the Brick Tower—was not a prison lodging; nor was it ever used for the confinement of prisoners. Mr. Edwards professes much surprise that no trace can be found of Sir Walter's committal to the Tower in the Council books; but the truth is that he was not committed, as an act of State, at all. In those days, there lived in the Tower a kinsman of Walter Raleigh,—Sir George Carey, Master of the Ordnance,—whose official residence was a house on the northern wall, called the Brick Tower. To this house Raleigh was ordered to confine himself until the Queen's pleasure should be further known. Whether the young lady who shared his offence also shared his restraint we are left in doubt. Anthony Bacon refers, in a jesting way, to Mistress Throgmorton living at the Tower with Raleigh; but on this bit of domestic history we are also wanting light.

The chief fault that we have to find with Mr. Edwards is the very scandalous part which he assigns to Queen Bess. We do not complain that he altogether misses the bright lights in this magnificent woman's character. He is not the historian of that heroic age. But surely he must feel on reflection that the infamous charges which he makes against the Queen's personal honour without a shred of evidence to support them, beyond a citation of passages from Spenser, the meaning of which he utterly misconceives, are without excuse. "When Raleigh," he writes, "first insinuated himself into the Queen's favour," she "was still the proverbially dangerous *femme de quarante ans*—fair, forty and frail." In this passage we have a general and a particular slander in one phrase. On what ground does Mr. Edwards aver that women of forty are dangerous and frail? On what ground does he assert that Queen Elizabeth at forty was frail? On the poetical raptures of 'The Faery Queen'! He admits that Raleigh's letters on what he calls "this delicate subject" are those of a well-bred man. We will go much further. We assert that in Raleigh's letters to the Queen there is not a word which malice itself can torture into a hint of guilty intimacy. Pastoral phrases were the fashion of her reign. The men were all shepherds, the women all

shepherdesses. Any Corydon who could either write a verse or pay a compliment took the liberty of addressing it to any Dulcinea in the court. Oriana lay open to compliment, like Chloe and Phoebe. All the wits and courtiers addressed her in the pastoral style. But if any man will glance through the many compliments paid to Elizabeth, he will find the warmest words of love on the pens of persons who are not suspected of enjoying her personal favour. In this respect, the little hunchback Cecil beat all the poets and all the lovers out of camp. Mr. Edwards insinuates, not only that Raleigh was her lover, but that Essex was also her lover,—in the worst sense of a perverted word. We have little patience with writers who repeat these vile suggestions without a shred of proof. Does Mr. Edwards know the kinship and the age of Elizabeth and Essex? Does he need to be told that the Queen stood to Lord Essex, as it were, almost in the relation of a grandmother? Has it still to be explained that Essex was the grandson of Lady Carey, Elizabeth's friend, cousin and sister; and that the baby was born into her lap and into her love when she was already a woman of middle age?

Mr. Edwards fancies he finds support for this vile view of the great Queen's relations with Raleigh and others in a famous passage from Lord Bacon's 'In Felicem Memoriam Elizabethæ,' which he quotes in English, in the words of a contemporary translation. These words are thus given by Mr. Edwards, as containing Bacon's testimony: "She suffered herself to be honoured and caressed and celebrated and extolled by the name of Love, and wished and continued it beyond the suitability of her age. If you take these things more softly, they may not even be without some admiration, because such things are commonly found in our fabulous narratives of a Queen in the Island of Bliss, with her halls and her institutes, who receives the administration of love, but prohibits its licentiousness." We object very much to this rendering of Bacon's Latin phrases; preferring that of Mr. Spedding, who has no purpose to serve in darkening certain words. In Mr. Spedding's hands the words of Bacon run,—"She allowed herself to be wooed and courted, and even to have love made to her; and liked it; and continued it beyond the natural age for such vanities;—if any of the sadder sort of persons be disposed to make a great matter of this, it may be observed that there is something to admire in these very things, whichever way you take them. For if viewed indulgently, they are much like the accounts we find in romances, of the Queen in the blessed islands, and her court and institutions, who allows of amorous admiration, but prohibits desire."

To allow of "amorous admiration" and "prohibit desire" is one thing; to "receive the administrations of love" and merely "prohibit its licentiousness" is quite another thing. Bacon meant to say that the Queen allowed herself to be adored as Oriana; but that she kept her sphere as the bright Vestal throned in the West. That such is Bacon's meaning in the passage cited by Mr. Edwards in the contrary sense, every one will see who takes the trouble to read the very next sentence of Bacon's text, "She was, no doubt, a good and moral Queen. Vices she hated, and it was by honest arts that she desired to shine." To clench this firm opinion, Bacon tells a curious story, which he introduces in a striking manner. "Speaking of her morality, I remember a circumstance in point," he writes. Then we have his little story:—"Having ordered a letter to be written to her ambassador concerning a message which was to be given sepa-

ately to the Queen Mother of the Valois, and finding that her secretary had inserted a clause directing the ambassador to say to the Queen Mother, by way of compliment, that they were two Queens from whom, though women, no less was expected in administration of affairs and in the virtue and arts of government than from the greatest men,—she would not endure the comparison, but ordered it to be struck out; saying that the arts and principles which she employed in governing were of a far other sort than those of the Queen Mother."

Yet Mr. Edwards has the courage to cite Lord Bacon into court as a witness of the Queen's *fruity*!

One of the great controversies of this period is the question of the play of 'Richard the Second,' performed at the Blackfriars Theatre on the eve of Essex's mad revolt. Was that Shakspeare's play? Our own impression is that it was Shakspeare's play; but this is not the opinion of Shakspeare's editors and commentators. They all refer to an older play of the same name; but of this older play not a scrap remains, nor is the author known. On this vexed question Mr. Edwards has some fair remarks:—

"I. In July 1597, Raleigh writes to Cecil that the Earl of Essex was 'wonderfull merry at Cecil's consort of Richard the Second.'—II. In August 1597, Andrew Wyse entered at Stationers' Hall his copyright in Shakspeare's 'Tragedye of Richard the Seconde,' and presently afterwards published (without the author's name) an edition of it, printed by Valentine Symmes.—III. Early in 1598, Andrew Wyse entered and published a new edition, with the author's name, and from the press of the same printer. Neither of these printed editions contains what is called the 'Deposition Scene.' But there is ample reason to believe that the omitted scene was performed, though not printed.—IV. Between July 1597 and February 1601, several new plays by Shakspeare,—and many other new plays, of course, by other authors,—were produced and repeatedly performed in London.—V. On the 7th February, 1601, Sir Gilly Meyrick—one of the most conspicuous partisans and personal followers of the Earl of Essex, as well as an officer of his household—desired the players of Shakspeare's company to perform 'the Play of the Deposition of King Richard the Second.' Augustyne Phillips, one of that company, objected to the choice, 'holding,' as he afterwards told the Lords of the Council, on his oath,—'that play to be so old and so long out of yous, that they should have small or no company at yt.' Whereupon, to remove the objection, Meyrick gave the players forty shillings; and the play was performed. There is no evidence that Essex saw it; although he was charged by the Crown lawyers—after their manner—with having feasted his eyes, by way of foretaste, on the show of that which he hoped afterwards to execute—the deposition of his sovereign.—Can the merry 'conceit of Richard the Second,' of this letter written by Sir W. Raleigh in July 1597, refer to the tragedy known to have been about that very time in course of performance at the Globe Theatre in London? If it probably does so refer, What passage or incident in the Play can, at that date, have turned Cecil's thoughts towards the Earl of Essex? As we all know, 'King Richard the Second' abounds in passages which glorify the 'anointing balm,' and denounce the hands that impudently dare to 'gripe the sacred handle of the sceptre.' Yet Shakspeare's 'deposition scene' was never printed, so long as Queen Elizabeth lived. It appeared first, in print, in the Edition of 1608. And finally, To what performance was it that the Queen herself alluded, when, in her curious conversation about the Pandects of the Records, with William Lambard, on the 4th of August, 1601, she suddenly startled him, by exclaiming—'I am Richard the Second, know you not that?' and was answered: 'Such a wicked imagination was, indeed, attempted by a most unkind gentleman, the most adorned creature that ever your

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Majesty made;—the Queen herself presently adding:—"That tragedy was played forty times in open streets and houses."

Mr. Edwards leaves the point in doubt, as his manner is. He is not always so extremely cautious. Once again he refers to the Mermaid Club, and speaks of Raleigh as being present and making the tavern ring. If he has any authority for the famous story of Raleigh and the Mermaid Club, he would do a service to dramatic and social history by producing it.

We shall not part from Mr. Edwards with reproach, though we think he has, in some things, weakly followed blind guides. His book is a contribution to our letters; and although it might be much improved, should the public call for a new impression, it is right to say that we are glad to have it, even in its present form.

A Practical Treatise on Metallurgy. Adapted from the last German Edition of Prof. Kerl's Metallurgy, by William Crookes and Ernst Röhrig, Ph.D. (Longmans & Co.)

Notes on the Metals; being a Second Series of Chemical Notes for the Lecture-Room. By Thomas Wood, Ph.D. (Same Publishers.)

METALLURGY must be regarded as the most ancient of the arts. Men may have moulded clay and chipped stones into useful forms long before they began to use any of the metals: these operations, however, were the result of an instinctive skill, quite independent of those rules which constitute Art. The melting of the ores of tin and copper was, in all probability, familiar, in the rudest form, to many of the early, untrained tribes of men; but, even in the most primitive furnace—a hole in the earth—there was an effort of thought. The moulding of clay into a pot by the human hand was scarcely an advance upon the skill displayed by the beaver with his tail. The reduction of any metal involved some study of the use of fuel and the construction of some kind of furnace. No furnace can be more rudely constructed than the "Jews' houses," as they are called, which are now, from time to time, found, under considerable growths of peat, in the tin districts of Cornwall. A few pieces of turf and a few stones made the furnace, and the metal was run into some hollow formed in the soil by the pressure of the hand or foot of the primitive metallurgist. If some are disposed to regard the mere melting of the ore in this rude and wasteful way as unworthy of being classed with the Arts, the combination of tin and copper to form bronze—in the Bible and all old writings always called brass—was assuredly a true metallurgical process.

The son of Zillah, the earliest "instructor of every artificer in brass and iron,"—Hephestos, who made metal dwellings for the gods,—Melkarth, the especial and tutelary god of Tyre,—Thor, the mighty Scandinavian "hammer-wielder,"—and Wayland Smith, of England,—are all and each mythological embodiments of the power which a knowledge of metallurgy gave to man. The high antiquity of the art is beyond question; and the rapid advances made by the earliest races of men in metallurgical operations is proved by the exclamation of Job, "Iron is taken out of the earth, and brass is molten out of the stone"; and by Jeremiah's description of the separation of silver from lead by the oxidation of the latter metal.

In England, metallurgy found an early and a fitting home amongst her mines and minerals. Long before Cæsar came, the Britons worked the metals which they had discovered. During the Roman occupation the metallurgies of lead and of copper and of iron were important industries. Indeed, at no period of our history

does the working of our mines and metals appear to have been neglected; but certainly there never was a time within which our metallurgical operations have received so extensive a development as during the present century.

Notwithstanding this, until very recently there was scarcely a book in the English language devoted to metallurgy. A Manual, written by John Arthur Phillips, Dr. Percy's comprehensive book on the subject (two volumes of which only are published, the third being promised shortly), and a few small treatises are, up to the present time, the only books to which we can refer as embracing metallurgy in its varied forms. There are three or four, English and American, devoted exclusively to iron and steel. There was, therefore, abundant room for such a book as Prof. Kerl's, which has taken a similar stand on the Continent to that secured by Dr. Percy's book in England and America. If a faithful translation of Kerl's book had been made it would have been of considerable value, as enabling our metallurgists to compare their own with the continental processes. In the place of this we have an adaptation, which we cannot say is satisfactory.

Prof. Kerl is a metallurgical chemist of large experience; no one is more thoroughly acquainted with the metallurgical operations of the European Continent; with all the practical details he has made himself, by close observation and careful study, thoroughly familiar. Therefore, all that belongs to the original is worthy of all confidence. No man who is not himself well versed in working metallurgy could satisfactorily make an adaptation of such a work. The adapters inform us that, because Kerl's Treatise was a text-book to his Lectures, they have been "constrained to make some alterations in arrangement, and some condensation of substance"; and, more than this, "our task has not been restricted to condensation and omission. Whenever desirable, we have given processes and details not to be found in Kerl's original Treatise." We regret to say that most of the processes which have been introduced by the adapters fall lamentably short of that precision which is a distinguishing feature in the descriptions given by the German metallurgist. Dr. Crookes, the discoverer of the new metal, Thallium, is a gentleman of high scientific acquirements; and especially has he studied that delicate division which lies between physics and chemistry; and we are indebted to him for the elucidation of several important truths. We, therefore, regret that it is our duty to intimate that he has not that acquaintance with practical metallurgy which alone could qualify him to adapt the work of one of the first of the continental metallurgical chemists, as a "Practical Treatise" for the use of the English metallurgists. Of Dr. Ernst Röhrig we know nothing, but we presume that he is responsible for the translation, since nearly all the authorities quoted, even for English processes, are German, when the original authorities were close at hand.

Notwithstanding our strictures, it is but justice to state that a very large amount of valuable information is contained in this volume—we wish we could subject it to a process of winnowing; and every worker in metals who desires to know the processes adopted on the Continent would do wisely to possess it.

Dr. Wood's "Notes on the Metals" is one of a class of books of which we are getting far too many. To meet the requirements of the Science Examinations, and to render easy the accumulation of facts, our publishers and authors have been most prolific in the production of such treatises as are supposed to convey the largest amount of information in the smallest

space, so that the process of "cram" may be attended with the least possible labour. No real knowledge can ever be acquired by this system; nothing beyond a miserable mediocrity can ever be attained by those students who aim to secure a "first-class" without study, or who wish to learn without labour, that they may secure some temporary reward.

The Life of Benjamin Disraeli. By John M'Gilchrist. (Cassell, Petter & Galpin.)

WITH the pen of a practised and adroit writer, Mr. John M'Gilchrist has thrown some of the best-known facts of our versatile and brilliant Premier's story into the form of a biographic memoir, which is likely to meet with brisk demand at the railway stalls, and attain to a popularity that may be of some service to Conservatives in the approaching elections. Regarded as a cautious attempt to put the First Lord of the Treasury in the best light before the constituencies,—to remove from view or soften the more disagreeable aspects of his public career, and varnish his political portrait for exhibition on the hustings,—the pamphlet is well done. By giving prominence to the pungent extravagancies and absurdities of the hero's earlier manhood, Mr. M'Gilchrist disguises his purpose from the ordinary sort of superficial readers; and, when he has placed his idol on a high pedestal, as an actor who "will rank in the future as one of the comparatively small list—a much smaller one than is popularly believed—of politicians who were also statesmen," he prudently abstains from such hero-worship as would rouse opposition and ridicule. Of course, Mr. M'Gilchrist accepts as veracious and historic Mr. Disraeli's Edinburgh boast of having educated his party to eat their own words and then cut their own throats; and it is implied that the Reform Bill, as it came out of committee, was in principle and detail just such a measure as the leader of the House of Commons was bent on carrying when he laid the thirteen Resolutions before Parliament and, subsequently, introduced the Ten Minutes' proposal. In accordance with this view, readers are lured to the belief that defeats which the Conservative chief endured were not discomfitures, but successes,—that the struggle of the session of 1868 was a battle, in which each of the contending parties did precisely what the supreme Disraeli required it to do—was, in fact, a game of solitaire, in which Mr. Gladstone and Mr. Bright were nothing better than glass balls moved to and fro by the single player. So early as the latter part of March, it is asserted,—"Mr. Disraeli saw that the game was in his hands. He had but to play alternately Tories against Liberals, and *vice versa*. The shrewder among the Liberals began, too, to divine that the 'securities' had been put up only to be knocked down, after a show of resistance on their side. From this period, as indeed he had done hitherto, Mr. Disraeli undertook, almost unaided, the personal conduct of the Bill in all its details, devoted to it his sole attention, and left all other matters of public policy and discussion to his now thoroughly docile and obedient colleagues. His only difficulty was Mr. Gladstone. But Mr. Gladstone, though vehement and forcible, especially against the 'securities,' was not formidable."

Formidable? Surely, just the reverse; since in his vehement attacks on the "securities," he was only doing what the solitary player meant him to do. Of course, to those who think that the conduct of the Reform Bill through Parliament was taken completely out of the Minister's hand,

still more to those who regard Mr. Gladstone as the real victor in the contest, Mr. McGilchrist's way of putting the case will seem the height of fooling. But in the excitements of a political crisis, partisans can sometimes do their friends service by clever fooling, and Mr. McGilchrist performs his task with excellent ability. No literary advocate holding a brief for the Premier could do more than our author has achieved to make us believe that statesmen of the very highest order should have no policies, and no opinions which they are unable to throw aside. "We believe," says the author, "that we cannot better or more fitly conclude our concise summary of the chief incidents in the life of this versatile and remarkable man of genius than by the citation of the following sentences. They fell from his own lips on the occasion of one of his juvenile candidatures at Wycombe. They seem to us to contain and compress the plan of his whole political life. 'The truth is, a statesman is the creature of his age, the child of circumstance, the creature of his times. A statesman is essentially a practical character; and when he is called upon to take office, he is not to inquire what his opinions might or might not have been upon this or that subject,—he is only to ascertain the needful and beneficial, and the most feasible manner in which affairs are to be carried on. I laugh at the objections against a man, that at a former period of his career he advocated a policy different to his present one. All I seek to ascertain is, whether his present policy be just, necessary, expedient; whether at the present moment he is prepared to serve the country according to its present necessity.' " In other words, politicians are to be commended as statesmen of lofty purpose and high principle in proportion as they show themselves mere politicians of expediency, living from hand to mouth upon the humours of the hour; and the first duty of a great statesman in office is to do everything and anything that may help him to keep there. Between this date and the meeting of the New Parliament Mr. Disraeli ought to "do something" for his latest biographer.

The Witness of the Old Testament to Christ. Being the Boyle Lectures for 1868. By the Rev. Stanley Leathes. (Rivingtons.)

THE lectures founded by Robert Boyle, eight in each year, have now been delivered 176 years. They were intended for "proving the Christian Religion against notorious infidels, to wit, Atheists, Theists, Pagans, Jews, and Mahometans; not descending lower to any controversies that are among Christians themselves." As the preacher remarks, it is difficult to keep up the interest on these terms; there are only Theists and Jews with whom we have now any controversy. But even these cannot be expected to go to Whitehall on eight Sundays after Easter, to give the Boyle lecturer his fair chance of converting them: so that, in fact, as always happens in such cases, the office of the selected clergyman is confined to showing, in presence of a congregation which is already quite convinced, what a trimming the infidel would get, if he could but be persuaded to take the course which Mrs. Bond recommended to the ducks. But the Rothschilds and Goldsmids probably spent the Sundays in social intercourse, unmindful of the instruction provided for them by the father of chemistry: or if by any chance it were mentioned, they would perhaps speculate on what would happen if lectures were announced to be delivered in the synagogue, to prove to Christians that their alleged Messiah did not satisfy the conditions of prophecy.

There is no command that these lectures shall be printed; but the preacher is bound to "satisfy such real scruples as any shall have concerning these matters." All Atheists, Theists, Pagans, Jews, and Mahometans, ought to be aware that there is a learned divine whose official duty it is to satisfy every one of them concerning any scruples which may stand in the way of their embracing Christianity. Now all this is so little in accordance with our present modes of life and thought, that it would be well if an arrangement could be made for an entire change of plan. Controversial sermons will never draw in London without a certain sort of spice. If the fund could be employed in procuring one sermon, to be preached at Oxford and Cambridge in alternate years, each University to be addressed by a member of the other, upon a subject of Christian controversy to be named by the trustees, good might be done in certain ways. Each University would have a biennial specimen of the result of theological education in the other; young aspirants would make their way into notice; the preacher might publish his sermon with any amount of notes he required; and the shade of Robert Boyle would be pleased with the conversion of his obsolete and unknown institution into something practically accordant with the modes of proceeding of our day.

The subject chosen by Mr. Leathes, Professor of Hebrew in King's College, though nominally attached to the great question always at issue between Jew and Christian, is really treated as a point contested between one Christian and another. Modern criticism is at work in a manner which no Jew could rival, if even he could gain a hearing, in creating dispute about the extent and meaning of the prophetic evidence to the Messiah. A Jew could but battle on the meaning of a text of Isaiah; a German critic can discuss the whole book, can cut Isaiah into two different writers, and can find reason for omitting any chapter. Rabbi Ewald can rush in where Rabbi Herschel or Rabbi Adler would fear to tread. Mr. Leathes accordingly has a range undreamt of by Robert Boyle. To which it may be added that in the Church of England itself is a field of combat nearly as wide as the founder of our lecture contemplated. From the Rationalist who tones down the supernatural into a kind of non-natural natural, up to or down to the Ritualist, with his demand to be considered an apparatus in which the supernatural is always laid on, there is an interval which is fully equivalent in the extent of argument required—though not in difference of doctrine—to the whole difference between the Atheist and the Fetishist. The controversies among Christians are no longer "lower" than those between Christians and Jews.

With the theological matter of these lectures we have nothing to do. The sermons themselves have the fault shown by many sermons when they come to be read: the sentences are spun out, and the assertions in them are repeated with variation. No doubt they were written before delivery; but an effective preacher learns how to write speech, and differs much from the prosier who can do nothing but speak writing. The first character should reduce his sermons into writing before he prints them.

Mr. Leathes, who shows learning, taste, and moderation, is an instance of the *endomose* which is always taking place in the atmosphere of moral argument. Divinity has long ago infected criticism with a certain sort of acknowledgment of religion, under which the facts of the New Testament, most of which never happened, the books of the New Testament, hardly any of which were written by their authors, the writers of the New Testa-

ment, who never hesitated to palm their works on other names, the matter of the New Testament, which never could be understood until criticism developed meaning by a system of interpretation which will yield to another in three-quarters of a generation, the miracles of the New Testament, myths of which the Creator condescended to avail himself in consequence of his inability to work any disturbance in the order of nature—form in the mass a certain sort of communication between heaven and earth in which delusion and deception, combining in the proper proportions, precipitate a morality which is just the thing for which the soul of man was yearning:—not a medicine for a state of disease, but food which is known to be wholesome by the manner in which a sound and healthy appetite swallows it.

On the other hand, criticism is insinuating its tone and method into the theological side of the argument. Fifty years ago, and less, there was nothing too absurd for a theological disputant to maintain. It was a philosopher who said, "Nihil tam absurde dici potest, quod non ab aliquo philosophorum dicatur": but where was the theologian who ventured to tell his comrades that the thing was equally true of them? Taking Mr. Leathes's subject, the prophetic and the typical, we may say that there were those who declared and affirmed that the whole Athanasian Creed was in every page of both Testaments: it was lurking in the list of the names of David's men of might to those who had grace to see it. Some, without going so far, declared that the orthodoxy of that Creed was *à priori* more likely to be true than any notion of the Creator which ever was formed in human thought. The Old Testament was made to swarm with *types*: a prophet could not go from one place to another without some allusion to the Messiah being detected in his journey. Mysticism delights in hidden meanings and occult lessons. When the Municipal Reform Bill altered the status of mayors and aldermen in various places, many of the gold chains and other trappings were sold. "Oh!" said a mystic, in our hearing, "what an awful thing is taking place in this land! The corporations are selling their symbols of office: these things shadowed forth the authority of Christ over the Church!" In old time, the navigator had the consequences of this symbolism in his hand whenever he observed a star. We all know how the patriarch Jacob, by bowing himself on some staff, perhaps a bedpost, got described in the Vulgate as one who *adoravit fastigium virge ejus*, and in the Rhemish as one who "adored the top of his rod." The more rational interpreters made this rod a type of the sceptre of Christ; but the mass took it as being a cross. Accordingly, Jacob was often painted as a cross-bearer. Hence, when a cross, with the short bar sliding on the long one, came into use as an astronomical instrument, it got the name of the *Jacob's staff*, and was used by navigators until the beginning of the fifteenth century, when it began to be supplanted by the circular astrolabe—an instrument of which some readers will remember that our poet Chaucer was one of its earliest describers.

Readers who desire the introduction of critical distinction into the field of real theology, will be pleased to know that Mr. Leathes cultivates moderation. As in the following passage:—

"It must not be supposed that I am endeavouring, or shall endeavour, to detect a latent Trinitarian doctrine in the ancient Scriptures; far from it. That doctrine was not only the mature development and formulated after-growth of later ages, but it had also no proper existence then. It was

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not a knowledge of doctrine, but a knowledge of fact, of which I speak. And it is manifest that there are numerous traces in the Old Testament of a perception and knowledge of some mysterious Divine Person in immediate union with the Godhead, that can only be explained on the supposition that the writers were enabled to behold by direct spiritual illumination such a being as the subsequently developed doctrine of the Trinity endeavoured to define."

And again:—

"We may fairly say, in contemplation of this catena of passages, that the belief in a Second Person in the Godhead finds some countenance in the Old Testament Scriptures; and that the notion of bare unity is scarcely reconcilable with them."

A writer who thus limits his pretensions is one who will obtain that attention which is withheld from the majority of those who deal with the subject by all who have not already received their conclusions in full.

The following extract contains the principle on which, when the swings of the pendulum have been reduced to reasonable extent by the friction of common sense, will equally drive out the sound divine who theologizes Genesis into an Athanasian Creed, and the rational critic who scholarizes the Gospels out of their Resurrection:—

"Now if there is one principle in the interpretation of Scripture which may be taken as fixed, it is this—that it was written not for scholars but for men, for the human and not the microscopic eye. God forbid that we should overlook or despise the advantages, the inestimable advantages, of sound and accurate scholarship. But let us not be deluded merely by the name. Scholarship is a two-edged weapon, which will cut either way, very much according to the hand which wields it, though unquestionably the conclusions of sound scholarship will themselves be sound—they cannot be otherwise."

Unfortunately, it may be doubted whether the soundness of the scholarship can be known except by the soundness of the conclusions. Learning and acuteness arrive at different conclusions by the same scholarship. So long as the Churches differ in doctrine, private judgment must choose, not doctrine by help of a Church, but a Church by help of doctrine: and scholarship must, to most, come under the same rule. But scholarship is exercising itself, and may become fit for its duties: the Churches can do nothing but repeat their old formulae.

Mr. Leathes dwells on the argument of authenticity derived from the comparison of words. A critic finds a chapter which contains some words nowhere else used by the writer; out that chapter must go. Our author has tried instances. Tennyson's 'Lotos-Eaters' has 590 words, of which 360 do not occur in 'Enone': and 'Enone' has 720 words, of which 490 are not in the 'Lotos-Eaters.' The 'Penseroso' of Milton has 128 words not in the 'Allegro,' and 'Lycidas' has 275 not in the 'Allegro,' and 147 not in the 'Penseroso.' There are only 125 words common to the 'Allegro' and the 'Penseroso'; only 135 common to 'Lycidas' and the 'Allegro'; only 140 common to 'Lycidas' and the 'Penseroso'; and only 61 common to all three. This argument about the presence or absence of words has been carried to strange lengths by acute critics.

Controversy for ever! If all went one way, there would be no gain to the mind: but because many run to and fro, knowledge is increased.

NEW NOVELS.

The Woman's Kingdom: a Love Story. By the Author of 'John Halifax, Gentleman,' 3 vols. (Hurst & Blackett.)

THAT 'The Woman's Kingdom' is the best novel from the author's pen, we do not

say; but though it will not raise her above the level which she has long occupied in the regions of Art, it sustains her reputation as a writer of the purest and noblest kind of domestic stories. The outset of the work put us in a condition of critical antagonism to the author, and disposed us to overrate the importance of the small blemishes of the opening chapters; but on working into the narrative we found ourselves in company with the Miss Mulock of old time, strong and gentle as ever, and even in passages where sentiment borders on sentimentality, showing herself philosophic and powerful, when contrasted against the best of our hysteric sensationalists. Whilst the main object of the narrative is indicated with unusual clearness by the title, the writer's method and aim are still more precisely shown in the dedicatory lines to the little girl, whom she exhorts thus:—

Live, work, and love: as Heaven assign
For Heaven, or man, thy sacred part;

Ancestress of a noble line;

Or calm in maidenly decline:—

But keep till death the woman's heart.

And women, whose lives are made up of work and love, no less than girls, for whose behoof the story has been principally written, and busy men, whose various occupations and natural hardness allow them leisure and humour for the occasional perusal of pleasant tales of homely interest, will agree in thinking that the novelist's lesson is given with admirable force and sweetness.

But we have a grievance against the book. Though it cannot be charged with having been composed to support the false theory that personal beauty is seldom found in union with womanly goodness, it is guilty of offering countenance to the doctrine that, whereas the external plainness of a woman justifies a stranger's predisposition to think highly of her mental and moral endowments, physical beauty in a woman is a reason why observers should combat their inclination to attribute to her the possession of higher qualities. There is, of course, nothing more familiar in romantic art than this assumption that nature compensates plain women for their ugliness by endowing them with a large measure of womanly virtue, and attaches to the personal charms of beautiful women a drawback in the shape of selfishness, frivolity, falseness, querulousness, and mental inanity. In proportion as it is commonplace, this conception of Nature's compensatory dealings with the gentler sex is also popular with novel-readers, who belong chiefly to the side of our race that is most personally affected by the theory, and who comprise a rather strong majority of ladies to whom it is a source of consolation under an irritating consciousness that they are not quite so well-looking as they would like to be. Nor is the acceptance of the doctrine by any means confined to the class of novelists who originated it, and the ladies who delight in stories that demonstrate its accordance with the everlasting fitness of things. In many serious households, into which a novel seldom effects entrance, the women are supporters of the opinion that girls with shapely figures and fine features are less prone to walk in the paths of righteousness than damsels with snub noses and squat figures. Indeed, it would be impossible to exaggerate the extravagances of detraction with respect to pretty girls, and of adulation towards plain ones, which result from the application of this theory in most circles where masterful women are the controllers of social opinion. In such coteries we have known all kinds of petty evil attributed to a girl simply because she possessed a dangerous share of those merely external allurements which are so apt to mislead infatuated

men, and foster whilst they conceal pernicious qualities in their possessor. And whilst the lovely girl of an unfortunately plain set has been thus hinted and sighed and talked into an altogether groundless reputation for spitefulness, vanity, worldly ambition, and the powers of malice know what else, the ugly and waspish women of her circle have all been pronounced models of amiability, because no millinery could make them look well-dressed, no lacing and padding give them attractive forms, no amount of flattery put light into their eyes.

Whilst this libellous judgment of feminine beauty and its corresponding adulation of feminine plainness are usually discountenanced by the kindlier specimens of scarcely personable women, they are treated by men with an almost universal derision, which inspires the author, who cannot say even the wrong thing in an offensive way, to express, with roundabout courtesy, her low opinion of their sagacity. "And when," she says of the beautiful and no less selfish and empty-headed than lovely heroine, "she lay down, she idealized the common horse-hair lodging-house sofa by an outline most artistically beautiful—fit for a sleeping Dido or dying Cleopatra. Such women Nature makes rarely, very rarely; queens of beauty, crowned or uncrowned, who instinctively take their places in the tournament of life, and rain 'vain influence,' whether consciously or not, to an almost fearful extent upon us weak mortals, especially men mortals; who, even the best of them, are not always prone to reconstrue the dogma that the good is necessarily the beautiful, and to presuppose the highest beauty to be the highest good." It is thus prettily that a gentlewoman utters the ordinary shrewd sentiment that "men are all fools alike in delighting to fall on their knees and worship a pretty face."

A few fanciful theorists may perhaps hold that Nature makes it her rule to endow extremely personable women with innate qualities that, owing little or nothing for their development to external influences, result in intellectual and moral conditions which correspond to their external attractiveness. But sober and matter-of-fact mortals will be disposed to think that the whole group of questions raised by the doctrine under consideration may be narrowed to the one inquiry—What effect has the possession of beauty on the formation of character? Not many persons will go the length of asserting that pretty babies are by nature more disposed to sin than ugly ones. Whatever intellectual and moral differences may be found between beautiful and ugly women, most people will, therefore, concur in attributing to post-natal influences. And without question the girl of beauty and the girl of no beauty are subjected to very different influences. Whilst the former gets a dangerous amount of flattery and submissive consideration, from elders and equals, in her way from the cradle to her honeymoon, the latter is likely to suffer from neglect and lack of sympathetic notice. What are the results of these two different kinds of treatment? Extended and dispassionate observation supports the opinion that the results, for good or ill, are, to use a homely expression, about six on one side and half-a-dozen on the other. If, on the one hand, the pretty child is prone to grow pettish and fanciful and selfish from excessive indulgence; the plain girl, on the other hand, is no less likely to be soured and embittered by social snubbing and consciousness of her personal disqualifications. In like manner, the serenity of temper which often characterizes the beautiful child, who has never felt the pang of a slight or a rebuff, or the agony of wounded self-love, is often equalled

by the sweetness of disposition which the plainer girl has attained from sterner discipline. And so on throughout the whole series of moral and mental disqualifications. Hence it is that beautiful and plain women—so far as the intellectual and moral faculties are concerned—exhibit no such difference as would justify the detractors of the former and adulators of the latter. But then the fact remains that, whilst neither better nor worse upon the whole than her plain sister in other respects, the woman of beauty possesses a gift which, in spite of all the nonsense that may be written for or against it, will continue to be a great social power so long as human nature shall remain human nature.

Aldersleigh: a Tale. By Christopher James Reithmüller. 2 vols. (Bell & Daldy.)

'Aldersleigh' is an amusing and clever tale. The characters represent ideas and opinions rather than real human beings, but they are embodied in lively, vivid words; there are sparkles of thought and touches of feeling which make 'Aldersleigh' a pleasant book to read, especially as all the wrong is made right at last. The rich, vulgar, tyrannical man who succeeds to the old squire's estate is properly punished by the breaking of his bank and the absconding of his head clerk; whilst the virtuous bricklayer, Jack Rough, is discovered to be the rightful heir. He wants to make a present of it to his benefactor, who happens to be the next-of-kin; but the benefactor refuses to accept it. Luckily, in the very nick of time, Sambo, a faithful negro, knocks at the door; he has come from old Virginia with a casket of invaluable jewels, belonging to the branch of the family who had emigrated to America. The jewels had been hidden on the outbreak of the late civil war, and so carefully concealed that they could not be found; but this faithful negro discovered them by accident, and making the best of his way to England finds out the son of his old master. These jewels, when sold, are worth many thousand pounds, and with them Reginald purchases the only family estate from the generous Jack, who protests he had much rather give it for nothing. Reginald marries the vicar's daughter, whom he has long loved; Jack marries Susan, the vicar's cook; they are married on the same day, and have the wedding breakfast at Aldersleigh; and everybody is happy after the chances and changes which have befallen them. The tale reads more like a play than a novel.

Anne Hereford: a Novel. By Mrs. Henry Wood. 3 vols. (Tinsley Brothers.)

'Anne Hereford' is, on the whole, one of Mrs. Henry Wood's better novels; though the plot bears a strong family resemblance to several of its predecessors. A certain man is killed whilst out shooting; it may be an accident or it may be a murder. The evidence tends to prove it the latter; but it is not certain. The evidence also goes to fix the act upon Mr. George Heneage, who has had a violent quarrel with the deceased, whom he had been heard to threaten; but the reader sees and knows that there is another person who is much more likely to have committed the deed. Of course, a woman was at the bottom of the mischief. Mrs. Edwin Barley, a pretty, silly, thoughtless woman, who disliked her husband, has amused herself by making him jealous of George Heneage, and making the murdered man angry, and getting up a general quarrel. The men are guests of her husband, who hates George Heneage, and wishes to deliver him up to justice; but his wife and Anne Hereford and the reader have their own suspicions that Mr. Edwin Barley himself is

the man who fired the fatal shot, as he was the next heir of the dead man, and as he is a miser who loves money considerably better than his own soul, appearances are against him, though the evidence points to Mr. George Heneage. The wife of Mr. Edwin Barley catches her death by running out in her thin evening dress, through the fog and rain, into the woods at night to warn George Heneage of his danger. She has just time to come home again—take to her bed—make a secret will, by which she leaves all her own fortune to little Anne Hereford, her cousin, and then she dies, leaving matters in a frightful state of confusion. George Heneage has made good his escape; there is a faint suspicion that the dead wife may have suffered from foul play. The will she made can nowhere be found. There is also a doubtful female element in the household in the shape of Miss Charlotte Delves, who is certainly in love with the master, and has been always hostile to the mistress. Anne Hereford, the heroine, is a precocious little damsel of eleven years old, niece to Mrs. Edwin Barley, and her only relative, who, in consequence of being left an orphan, has come to live with her aunt a few days previous to all these confusing events, and it is she who narrates them as they appeared to her. We may remark, in passing, that Anne Hereford evinces throughout a remarkable faculty for hearing, seeing and falling in, quite unexpectedly, with other people's secrets. We seldom have met with a heroine who looked out of a window, or opened a door, or went into the wrong room, or trespassed on forbidden precincts, so frequently as this Miss Anne Hereford; and the results to herself and the reader are quite surprising. The mystery set on foot in the first few chapters, Mrs. Wood leaves, as is her wont, to lie dormant for years, to be brewed by time and fate into the remainder of the story. Anne Hereford goes to school to be trained for a governess. The description of the French school, and of the school-life generally, is very good and very pleasant: it is worth a score of murders. But Anne Hereford has to fulfil her destiny; she is carried out of France into England, and set down in the midst of a stately English family, and left there by the stress of circumstances, over which she has no control, nor the family either. From a conversation she overhears, she becomes aware that there are mysterious reasons why the presence of either friend or stranger is singularly undesired; but there is no help for it, —Anne Hereford is there and must remain. The name of the family is Chandos; and it soon appears that the entire west wing of the house is given up to the mystery, whatever it may be; and Anne Hereford is warned not to go there; not to go into the shrubbery that lies on that side of the house; and not to ask questions. In spite of all this, she sees and hears, and is surprised and frightened and indiscreet. She falls in love with the master of the house, —though, to all appearance, he is already married,—and he falls in love with her; indeed, he does not seem to have any notion why he should not be in love with Miss Anne Hereford; though he is evidently in perplexing circumstances, which render marriage impossible. Mysteries thicken on all sides; but daylight penetrates at last, and all ends happily. The mysteries of the first portion of the book find their solution in the third; the story is very neatly reeled off, and wound up with a happy marriage and the prospect of unbounded felicity. For those who care for novels in which the reader is blindfolded and led upstairs and downstairs and left in darkness, and his curiosity raised about matters which are really simple, though they seem mysterious, will find 'Anne Hereford' a book to their mind; but

even they, when once they have reached the end, will feel a suspicion that they have been wasting time.

Roke's Wife: a Novel. By Kenner Deene. 3 vols. (Nowby.)

'Roke's Wife' is not without interest, but it is an utterly absurd and impossible story. All the persons who inhabit this castle of the author's brain are more or less out of their right senses, or, as old people express it, "out of their judgment."

Roke Kerr, a young barrister, is madly in love with a beautiful girl, who cares nothing about him and very little about anybody else. In a fit of despair, ill humour and good nature, Roke marries in a moment of enthusiasm a poor, pale, oppressed school-girl, wearing large blue spectacles, and whose father has had the misfortune to lose his good name—quite unjustly, as it turns out—and committed suicide because he could not bear his condition, leaving his daughter to the mercy of the world. Roke repents of his marriage almost immediately, and falls into the snares of Miss Flora Kerr—a siren of the Becky Sharpe type, only not so clever. He speaks cruel words to his adoring little wife, and she, not able to endure her lot, rushes off, and makes her husband believe she has died of cholera—fabricating evidence which ought not to have convinced a barrister. She then pursues her journey to France. Roke grows sick of "Flora, the most beautiful," and even begins to doubt whether her insinuations against his wife were true (he had never taken the trouble to test them). But it is too late: Mattie is gone, and repentance can do her no good. Flora finds another fly for her web in the person of an eccentric baronet, the rich uncle of Roke Kerr. In the course of time Roke Kerr and his uncle and all the family come to Paris. They hear of a young musician who has just composed a successful opera, which has thrown the whole world of Paris into ecstasies; the young musician is the lion, the pet, the admiration of all the *salons*—not alone for her musical talent, but for her exquisite beauty. Roke sees her and she sees Roke. The reader need not be told that this young heroine is Mattie, the runaway wife of Roke Kerr. He, too, feels sure she is Mattie, but he also feels a wholesome shame for his former conduct, and doubts whether she will return to him. However, he puts it to the trial, goes to see her, makes his peace, and finds that Mattie has loved him all along. They are reconciled, and live happy ever after. As for the beautiful and unprincipled Flora, she meets with an appropriate punishment. The baronet, who was mad, though the fact was kept secret, being now a widower, had been induced to engage himself to marry Flora, but one day he took a hammer and nearly smashed out her brains. He intended to kill her, but, as it happened, he only disfigured her for life; and after that he was removed into safe confinement, and Flora is dismissed from the book.

No reading could well be more idle and unprofitable than works like 'Roke's Wife.' There certainly is no harm in it, except very bad grammar, but there is no good at all; and this class of novels seems to be multiplying in our literature of fiction.

Haydn's Dictionary of Dates, relating to all Ages and Nations, for Universal Reference. Thirteenth Edition, corrected to June, 1868. By Benjamin Vincent. (Moxon & Co.)

THE late Joseph Haydn bore a double name, which had been previously rendered illustrious by the famous German musical composer. The

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Englishman was scarcely known out of his own humble lodgings. He was a shy, quiet, unobtrusive worker. He made so little by work by which others have so greatly profited that the State lent the old labourer modest succour in his last days and continued it to his widow. Haydn is best known by his 'Dictionary of Dates,' less so by his 'Book of Dignities.' These are supposed to have comprised nearly all of his great work of compilation and compression; but he left behind him a plan, the foundations, we believe, of a dictionary or index of universal biography from the creation down to the latest period, and on these foundations Haydn's plan is about to be carried out and a structure raised of the design for which he is the author. When this industrious man died, early in 1856, the seventh edition of his Dictionary had been published not long before. He had been too ill to complete the revision of the work. It was then that Mr. Vincent appeared first as an assistant, since then as the recognized editor of the Dictionary, of which he has now published the thirteenth edition. Compared with the seventh, to which Haydn gave a few last glances rather than touches, it is almost a new book. It is larger by 130 pages, and poor Haydn would hardly know his own again.

The earlier editions were far from being perfect. It is scarcely possible, indeed, that a work so large and compendious could achieve perfection. Each edition, however, has been an improvement on its predecessor. The thirteenth issue now before us has evidently had some care expended on it. It is superior to its predecessors by omission of what was of little interest, as well as by insertion of new articles. Some omissions, however, will hardly find sanction. The dates of the introduction of diseases that have afflicted humanity are not so perfect in this as in the last edition partly supervised by Mr. Haydn. There is irregularity in giving the names of foreign cities. "*Basle*, a rich city in Switzerland," is spoken of as the seat of the eighteenth general council in the fifteenth century; "*gun-cotton*" is said to have been invented by Schönbein, of *Basel*; and when we refer to general councils we find that the eighteenth was held at *Basel*. Probably under some other head the modern French form of *Bâle* has a turn. Under the head '*Bath and Wells*,' after some confusion of detail, the confusion is a little worse confounded by the information that "the see of Bath was established in 1078. John de Villula, the sixteenth bishop, having purchased the city (?) of Bath for 500 marks of Henry the First, transferred his seat from Wells to Bath in 1088." We do not see how this could have been, since Henry the First did not begin his reign till 1100. As our eye falls on the article '*Burning Alive*' we see among the few sufferers noted "*Latimer, Bishop of Rochester*": we suppose the person meant is Hugh Latimer, Bishop of Worcester. Then to say that Ridley, Latimer and Cranmer were burnt in "1555 and 1556" is but a loose way of indicating dates. No notice is taken under this head of the old Anabaptist, Elizabeth Gaunt, who was burnt at Tyburn for harbouring a Rye House conspirator,—the last woman who suffered death in England for a political offence. Elizabeth was really "burnt to death." The last woman "burnt" suffered before Newgate in 1789, for coining, but she was first hanged till she was dead. As we turn over successive pages we find '*Lake Dwellings*,' with notices of various nations or people who have lived on platforms on lakes, but no allusion to the *dranages* of Ireland. The *Lancet* is described as being "edited by Thomas

Wakley, surgeon (afterwards coroner for Middlesex and M.P. for Finsbury)," but Mr. Wakley's death in 1862 is unrecorded. In the list of eminent painters there is the name of Sir James Thornhill, but that of Dobson is strangely omitted, and yet the latter stands at the head of all our portrait-painters; he was often as great as Vandyke, was never approached till the days of Gainsborough and Reynolds, and he was even then not excelled. When we come to '*Theatres*' we find several matters that will require correction in the next edition. "The Lincoln's Inn Fields Theatre was opened 1695." It was opened in 1662. The latter date comes under the heading of '*Covent Garden*,' where the first paragraph runs thus: "(The Duke's Theatre) Sir William Davenant's patent, 25 April, 1662." This paragraph would be correct applied to the first Lincoln's Inn Theatre, which was rebuilt in 1695. Mr. Garrick's farewell benefit is correctly dated in 1776, but when we find it stated that he founded the Theatrical Fund in 1777 we cannot forget that his farewell performance in the previous year was announced as for the benefit of that already-established fund. We notice oversights like these as hints for future editorial eyes. In a book of so many thousand different articles some mistakes are inevitable. "*Homo sum*," says Mr. Vincent, and "*to err is human*." Notwithstanding shortcomings (that are susceptible of rectification) we cannot close this greatly-improved edition with its new features of chronological tables, dated Index, and its numerous additions and judicious compressions, without congratulating the editor on the goodness of his work.

Appleton's Short Trip Guide to Europe, 1868. Principally devoted to England, Scotland, Ireland, Switzerland, France, Germany and Italy. With Glimpses of Spain, Short Routes in the East, &c., and a Collation of Travellers' Phrases in French and German. By Henry Morford. (New York, Appleton & Co.)

Mr. Morford's work has been put together for the use of those rapid Americans who cross the Atlantic, run over the better part of Europe, and are at home again within six weeks! Too many of his countrymen, he thinks, have been deterred from making the trip by the exaggerated stories of American ladies and gentlemen who have come over, and who tell tremendous travellers' tales when they get back. He, indeed, makes out that economic wayfaring is cheaper than living quietly at home: "a little on the principle of the Cincinnati who burned his lamps all day, because 'lard oil was cheaper than daylight.'" The simile is hardly applicable. He sets down the cost of a six weeks' trip to England and back to the New World as low, on the most economical system, as \$150 greenbacks. The man who could accomplish that feat would make the fortune of Barnum.

The author's estimate of his countrymen's travelling qualities is based on experience. They may be wrong in supposing that everything can be done within the briefest of periods, but then every one of them travels with his weather-eye open. "An American can certainly go further and faster, with a fair appreciation of what he sees and hears, than any other created being." It is this accomplished individual whom the author professes to guide, and he states his qualification to be like that of the sailor who, having run his boat on every rock, shoal and quicksand in the river, claimed an appointment as pilot, on the ground of his acquaintance with all the obstructions! It is to be observed that, in enumerating the things

worthy to be seen in London, he omits the Thames Tunnel, and that in Paris he does not forget Mabile! The cabs and the cab systems of the two cities are in no respect alike, but Mr. Morford says that both are worthy the admiration of the world, and that John Bull has no justification for his grumbling at the cabs in and about London. His praise is awarded equally broadcast to the various lines of steamers between Europe and America. Every line is as good as the other, and better. A modest assurance on the part of the traveller seems to be recommended in the notice of how William Florence, the actor, used to set out to see the world. "He has the reputation of never engaging a berth till the day of sailing, when he goes quietly on board, plumps down his big trunk, and calmly advises the officers of the ship that 'he is going over, and the sooner they arrange to find him a comfortable room the less trouble they will be likely to have.'" In contrast with the impertinent traveller we have the ignorant wayfarer. Mr. Morford pleasantly sketches those of his countrymen who start for Europe, *cram* his history as they go, misapply the little confused knowledge they acquire, and find themselves, at Stratford-on-Avon, asking, "Who that Shakespeare was that the people made so much fuss about?—if he fit or writ, which was it?"

To "freshen up" the history of places to be visited Mr. Morford thinks very commendable; but he warns his friends to avoid the labour in vain of trying to learn French or German while they are steaming towards Europe. For general use, he gives a variety of phrases in those languages, and the way a Yankee must pronounce them. He is to call a knife *oon cohto*, and if he would ask for "our gloves," he is directed to say *no gawnt*. Does he wish to ask if a coachman is disengaged, he is to astound that personage by saying, *Coshay, etlay voo leeb?* His pronunciation of "*l'assiette*," *l'ashyut*, seems calculated for the medium of Edinburgh, where a "*plate*" is so called; and *gashoon* has more of an Irish than a French twang in it. As Mr. Morford recommends every American to insure his life before he leaves home, he looks to serious perils to be encountered in Europe. But he also furnishes assistance. Should one of his countrymen break his leg in France, and wish the bystanders to carry him to a druggist, he is first to say, *Ma jhomb a cazzay*, and then, *Sje voo pree deh me fair condwee immedjatimong shez oon pharmashaon!* Mr. Morford inculcates German on similar pleasant principles.

In statistics the author is equally daring. For example: "During the height of the season, 1867, three persons hired a faultlessly appointed open carriage and four, with driver in full livery, from a fashionable coach-office, for the round of the Parks, involving some three hours, for ten shillings sterling." This "carriage and four" must mean the three insides and the coachman. The directions for routes through the country parts of England are brief and clear; they are sometimes given with a touch of humour. At Leamington, he says, "a little of the Spa water should be drunk; to see if it is any worse than that of the American Spas." Of some of his jokes we are too dull to see the point, and cannot see the fun of his removing Munich from the Isar, and placing it arbitrarily "on the Aar," where his exploring countrymen will look for it in vain. Some of the author's terms, too, seem as if he had culled them from a farce. He talks of a terrace "hanging pokerishly" over a river. Indeed "pokerishly" is a favourite word with him; and odd ideas suggest themselves when we read that certain things are to be seen in Carlsruhe by "those who have time for lying over one train." His conclusions,

moreover, touching mountains are of a quality to raise a smile in an Alpine climber. "Looking up to a mountain," he says, "from the immediate foot is generally preferable to looking down from it; and Mont Blanc and the Vale of Chamounix furnish no exception to the rule." Mr. Morford is hardly authorized to speak judicially on this matter, since he has not tried both views—"the ascents of Mont Blanc," he informs us, are "out of the line of most sensible people."

With some uses for Americans, this book, when it gets a better map and some careful revision of the letter-press, will even then not be likely to supersede either *Murray* or *Baedeker*. Even an American, the most curious to visit Europe, may subdue his curiosity under the guidance of a book which contains an unconsciously-made hint that the would-be tourist would do well to save his money and tarry at home. "He will look upon great enterprises in the Old World," says Mr. Morford, "but he must not expect to find any one of them, not even the work of tunnelling the Alps, or opening the Suez Canal, at all to be compared with that which the Union Pacific Railroad Company are now so rapidly pushing forward to completion." Praise even surpassing what is here implied is showered on other companies and individuals, but we observe that they all *advertise* in the supplementary pages. A Mr. Willard has a full-page advertisement touching his mirrors; and therefore Mr. Morford closes his volume by styling Mr. Willard "the prince of dealers in looking-glasses, picture-frames, chromos and other pictures." He "not only manufactures and supplies all that is elegant and excellent in his line, but has (and deserves) a pre-emption on all the vessels that carry vain and mirror-gazing humanity over the waters of the world"; which is very fine writing indeed for a mere matter of "business."

Old English Homilies and Homiletic Treatises (Sawles Warde and The Wofunge of Ure Louerd; Ureuns of Ure Louerd and of Ure Lefds, &c.) of the Twelfth and Thirteenth Centuries. Edited from MSS. in the British Museum, Lambeth and Bodleian Libraries, with Introduction, Translation and Notes, by Richard Morris. First Series. Parts I and II. (Published for the Early English Text Society, by Trübner & Co.)

THE reflective reader of these homilies will have no difficulty in coming to a conclusion as to the "foolishness of preaching," the uselessness of monition, and the fruitlessness of threatening and condemnation. Five or six centuries ago preachers were striving to teach men their duty. A precisely similar striving was going on six centuries and more previously, and the attempt is still going on in this our day. It would really seem that the world has not grown a bit the better for all the pains taken to improve it. In these old discourses, the history of which is given in the Preface, every fault, folly, vice or sin, is exposed and denounced in terms not essentially different from the way in which exposure and denunciation are expressed in our own times. The world continues as much awry as ever. People who compare themselves with contemporaneous great criminals, and complacently thank God they are not quite so bad as those wretches are, find in such comparisons a comfortable exercise of their pride. We who are of the present epoch have no such solace in comparing ourselves with the public to whom those homilies were addressed or for whom the rhymed moralities were written. We can say no more than that our progenitors were as bad, or almost as bad, as ourselves.

This being the case with the men, whom, if counsel could save or plain eloquence terrify, these discourses would have turned from their evil ways, how did this matter stand with the ladies? The poets then, as now, hailed them as something divine; lovers swore to their perfections; moralists sneered at their outward guile or their hidden unloveliness; while priests proclaimed that those fair-foul deluders would be damned themselves and be the cause of the damnation of others. The preachers assuredly did not mince truths, nor were they nice of expression or dainty of phrase with the ladies of their time. Young creatures of the present day will perhaps hardly be able to imagine that the young creatures of six centuries ago rose lazily, washed imperfectly, dressed "loudly," and doctored their complexions with only one end in view—the entrapping of a fool. There was no lack of good, clever, and beautiful girls in quiet homes even then; and these were found, and were pleasantly wooed and were honestly won by men who were not fools; but even in those days that dreadful thing and misnamed institution, *Society*, was established after its fashion; and it was there that the traps were set to catch victims. The woman of that age was of as terrible a loveliness as now; and, if "Arlequin Jason" had then been in vogue, he might have exclaimed as he did two centuries ago, on his stage in the Hôtel de Bourgogne, "Pour être redoutable il suffit d'être femme!"

In the earlier period to which we have alluded, it was the proper thing for women and girls of spirit and fashion to wear saffron-coloured dresses, to powder their faces with *blanchet*, and, thus robed and dusted, to set themselves up for the subduing of mankind. One of the preachers, whose homilies are in this collection, compares these minxes thus baited to yellow frogs. They are nothing more, says this preacher with a courage not so common now, than devil's mouse-traps. Their gaudy robe is the devil's covert,—their beautifyings, powder, and outward adornments generally are, he says, *the cheese*,—"the treacherous cheese, whereby many a mouse is drawn into the trap." Against honest soap for a nymph's entire ablution, the good man has nothing to say; but, as for the cosmetic clapped on the visible flesh to hide what is beneath, *that* is the "devil's soap," and nothing less. Women may look at themselves thus superficially, seeming clean in their mirrors: but whatever figure they see there, it is reflected from the "devil's hiding-place." The preacher, in his anxiety to save good fellows from the artificial minxes whose aim is to ensnare a man in order to make a husband of him, exclaims:—"For God's sake, good men, keep yourselves from the devil's mouse-trap, and see that ye be not the spotted adders, nor the black toads, nor the yellow frogs,"—that is, be not yourselves slanderers nor coveters, nor mates of the girls who air themselves and their vanity in public in saffron skirts, powdered necks, faces smeared with the devil's soap, and an affected smile, the result of much practice at smiling in the devil's hiding-places. As if the women who thus decked themselves for the subjection of man were as perilous to the spiritual as well as the temporal folk, the worthy preacher finishes the details of the temptation with "May the Father, Son and Holy Ghost shield us therefrom," "for ever and ever."

In another discourse, there is a so-called description of what the saints, Paul and Michael, beheld in Hell. It is almost as horrible as the one invented by the Rev. Mr. Furniss (*nomen, omen*), "permissu superiorum," to frighten children with; but it is more merciful,

for those saints are described as being so horror-stricken with what the preacher supposed they saw, that they obtained from the King of Fire a weekly holiday for the damned on Sundays. Of course, the doctrines of divers preachers whose sermons are here printed sometimes clash a little. For example, one preacher says that Paul and Michael had power to release the damned from their torments once a week; but a more energetic and less soft-hearted sermonizer swears that a sinner once in Hell is beyond the reach of the hand of Christ himself. Christ will never again, the hearers are told, break the gates of Hell to unloose their bonds. As Sabbath-breakers are among those who are said to most thickly people the regions of torment, and as all evil-doers are said to be punished in Hell by a horribly tormenting excess of their besetting sin on earth, the course taken by Paul and Michael is hardly consistent. It is, moreover, very curious to note that the Jews, who were then the most loathed and ill-treated of men, are held up as an example in this respect; so much more strictly, says the preacher, did they observe their Sabbath, wherever they might be, than the Christians their Sunday. "C'est tout comme ici," as Colombine observes. Only a few weeks ago, an aged Jew in London, strict observer of every Jewish rule and ceremonial, fell down dead in the street through too rigid keeping of a religious fast. The Sunday fairs in Shoreditch and Lambeth Marsh were in full swing at the very moment.

In these old homilies it is to be observed that "shrift" does not simply imply "confession to a priest," or the consequent absolution. "What is shrift," asks one of the preachers,—"What is shrift but to renounce the devil and be sorry for, repent and bewail one's sins, and have in his mind never more to commit those sins that he goeth to shrift for?" Strong picturesque illustration is often used to deter a sinner. "Alas! that he ever will think with his foul heart to receive so high and so holy a thing as is Christ's flesh into his sinful body, and thinketh that it will help him. Nay, truly not! but when the priest putteth it into his mouth, then cometh the Lord's angel and taketh the Lord's holiness with him towards the heaven-kingdom. As for what remaineth in his mouth, if any man were able to perceive it, he might see a burning glead that consumes him all to coals." This is a very forcible illustration in its way; but much more remarkable is another passage connected with shrift and confession, as showing what was openly taught in English pulpits, so many years before the Reformation. "Dear men," says a preacher to his folk on Quadragesima Sunday, "the priest is not able to forgive any man's sins, not even his own, but he is ordained between God Almighty and thee to instruct thee how thou shalt have forgiveness of thy sins from God." There is some fencing about the priest's "power from St. Peter to bind and to unbind"; but the preacher boldly comes to the point again: "If thou sinnest the priest shall advise on God's half how thou shalt have Christ's friendship. Assuredly thou need ask no more." It will be seen that there is much to be learnt regarding the opinions of the old Church of England in productions like the present. From the "Good Orison of our Lady" we may learn that English monks believed that Latin was not the favoured ecclesiastical tongue, with the Virgin at all events. At the close of the song, or orison to Mary, the monk-author prays

That all my friends may be the better now to-day,
That I have sung thee this English lay.

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RECENT POETRY.

Poems and Plays, Original and Translated.
By William H. Charlton. (Longmans & Co.)

So neglected of late years has been the noblest and severest of Muses that one is tempted to look with indulgence, if not compassion, on any romantic votary who, in this iron age, still confesses her spell. If, therefore, we are obliged to except in many things to 'Pausanias'—the dramatic poem which leads off Mr. Charlton's volume—it is not because we fail to sympathize with a high object on his part, for the attainment of which, indeed, he has some qualifications. He writes lucidly and unaffectedly, and he has, at least, such poetic faculty as belongs to a mind naturally appreciative of beauty and cultivated by the study of good models. In one scene, indeed, though it undoubtedly recalls Macbeth's invocation of the Spirits, Mr. Charlton shows that he is not destitute of imagination or of passion. Cleonice, the beloved of Pausanias, whom he has accidentally slain, reappears at his summons, when Pausanias thus adjoins her:—

If thou art not the phantom of a brain
O'erwrought by wakeful sorrow, or art not
Some empty mask shadow to delude
Those who would trust these summoners of souls—
Speak, Cleonice! 'Tis thy form, indeed!
So looked, upon that last and fated night,
The flowing glories of thy golden hair:
Alas! how were they dabbled in thy blood!
I bear a lock within my bosom, tinged
With that dark stream, that tinges the gold.
The same white tunic, and upon its side
The same red witness of my scimitar!
(I hurled th' accursed steel into the waters!)
But yet, thine eyes are changed; they fix their orbs
On me with mournful but impassive gaze;
Doth death then quench the feelings of the soul,
Ev'n with the feeble flutterings of the heart?
But speak! O speak to one whom once thou lovedst!
To one more wretched than the meanest slave;
Haunted by thee, and by his crime—whose breast
Is wrung with fears and ever vain remorse!
Say, can aught expiate the deed I've done?
What god—what sacrifice—takes off this load,
Or whitens yon dark stain upon thy robe?
—She moves her hand, to deprecate or warn!
Do living words give pain to lifeless lips?
Speak! I adjure thee—not by any god,
Or spell concocted by a juggling priest—
But by a feeling to the gods unknown;
By that dear love, of which, with arms entwined,
We read the story in each other's eyes!
(How oft from thine I kissed away the tears!)
I call upon thee by that love which lives—
Mightier than sorrow, mightier than thy death,
And mightier than these magic spells—to speak!

There is some echo of the true tragic tone here; and, if Mr. Charlton be a young man, we would not absolutely discourage him from pursuing the arduous path on which he has entered. Dramatic success of any high kind demands, however, as its conditions, many qualities which he has yet to acquire. The fable of 'Pausanias' is far too slight to occupy the three acts in which it is developed. The *dramatis personæ*, again, are too abstract and shadowy. Their characteristics (except in some rare and praise-worthy instances) are rather on their tongues than in their blood, and do not evince themselves spontaneously in action. The latter form of exhibition, indeed, is almost precluded by the thinness of the plot. Mr. Charlton's volume contains (besides some minor specimens of German poetry) translations of two of Friedrich Halm's most celebrated plays. Of these, the former, 'The Son of the Wilderness,' is already known to the English reader by Mrs. Lovell's excellent, but somewhat free, version, entitled 'Ingomar.' In his rendering of the same original, and in 'The Gladiator of Ravenna,' Mr. Charlton shows considerable force and clearness of style. 'The Son of the Wilderness,' with its fresh and graceful theme, is one of the most charming productions in the modern European drama. 'The Gladiator of Ravenna,' though less adapted to popular taste, contains delineations of character which are at once

vigorous and profound. Thumelicus, degraded by slavery below even the perception of human dignity, and Caligula, in whom satiety of power and pleasure begets a thirst for the stimulant of cruelty, are admirably portrayed. In Thusnelda—the impersonation of Germany—the poet maintains a tragic height seldom reached in these days. Though he violates the canon—

Nec pueros coram populo Medea trucidet—

for Thusnelda kills her son on the stage, yet her high purpose, and the elevation of her feelings, lift what would otherwise be horror into poetic terror. Both these works have strong claims upon the lovers of dramatic literature, and he who cannot peruse them in the original tongue will do well to study them in the English medium here presented.

The Young Englishman's First Poetry Book.
Compiled by Edward C. Lowe, D.D.
(Brighton, Wakeling; London, Parker.)

This is almost a faultless collection of poetry, so far as it goes, but it omits many pieces which, though comparatively recent, have already become classical. Thackeray's 'White Squall,' Dobell's 'How's my Boy?' and Sir Roundell Palmer's 'Winchester Ode,' are the only effusions that have the slightest air of novelty even in a selection. Not a few poems which everybody knows by heart might have been well substituted by others which are equally excellent, but less familiar. Whatever be the limits of a book which professes in any way to represent modern poetry, one would have fancied it could scarcely omit altogether, as this does, examples from the writings of Mr. and Mrs. Browning.

Lyra Sacra Americana; or, Gems from American Sacred Poetry. Selected and arranged, with Notes and Biographical Sketches, by Charles Dexter Cleveland. (Low & Co.)

We have here a very good selection of devotional poetry by American authors. The names of Longfellow, Bryant, Wendell Holmes, Pierpont, Mrs. Sigourney, and Mrs. Beecher Stowe, may be accepted as sufficient vouchers for the interest and merit of the book. The short biographical sketches of the authors whose poems have been laid under contribution give additional value to the work under notice.

The Old Florist, and other Rhymes. By Charles Hetherington. (Kingston-upon-Thames, Philipson; London, Whittaker & Co.)

'The Old Florist' is a narrative in rhyme which meanders musically on through scenes and events that sometimes please, which seldom arrest, and which never offend.

OUR LIBRARY TABLE.

Sketches and Anecdotes of Her Majesty the Queen, the late Prince Consort, and other Members of the Royal Family. Selected and arranged chiefly for Young People. By J. George Hodgkins, LL.B. (Low & Co.)

If all Canadian subjects of Queen Victoria are as loyal as Mr. Hodgkins, and as enthusiastic in their admiration of every member of her family, we need be in no alarm as to the stability of that portion of the British empire. He evidently believes in the theory about training up children in the way they should go; and certainly he must have the bump of original sin very largely developed somewhere who, after reading this small volume at the age, and accepting its information in the spirit, of a little child, shall turn disloyal afterwards. So far as its chief object goes, indeed,—“to familiarize the youth of distant countries “with the admirable personal qualities of . . . the royal family,”—we so thoroughly appreciate the wise and kind spirit in which the author has undertaken his task, that we feel more sorry than amused at his blunders in executing it.

Ordinary middle-class English people do not know very much about the daily inner life of royalty, and it is not to be wondered at that the other side of the Atlantic knows next to nothing; but if the compiler of this large number of 'Sketches and Anecdotes' had reflected the least bit more than he seems to have done, he would have remembered that this very fact suggests the need of greater caution in greeting as gospel-truth every stray gossip that the *Hamilton, U.C. Spectator*, the *Springfield Republican*, the *Cincinnati Gazette*, and a dozen more local American papers, with their "Special Correspondence" from London, may from time to time have wafted, at discretion, into print. The author has abundance of materials without such as these; and if he had confined his "selections for Friday reading in the school-room" to authorities, we could have given him praise—presuming, by-the-by, that his laughable illustrations of princes and princesses in every variety of posture and occupation had been left out. As it is, he has made the mistake (which we sincerely hope a second edition will soon give him the chance of rectifying) of blending many bits of vulgar chit-chat with a large number of true and well-established pictures of royal domesticity in Great Britain.

Adventures on the Great Hunting Grounds of the World. By Victor Meunier. Illustrated with Twenty-two Woodcuts. (Low & Co.)

DOUBTLESS UNWARE of their fictitious character M. Victor Meunier, labouring for the benefit of young minds in France, translated into French some of the wildest and most impudent of M. du Chailu's stories of gorillas in their native land; and now an anonymous translator, in re-dressing the French compilation for the approaching "children's season," has transferred the gorilla hunter's marvellous fancies back again into the language in which they originally hoaxed a credulous public. Neither for M. Meunier nor for M. Meunier's translator do we entertain a respect much higher than that in which we hold the New York concoctors of the gorilla-hunter's narrative.

At War with the World; or, Lucy Sutherland's Autobiography. (Simpkin, Marshall & Co.)

Lucy Sutherland's Autobiography is written to prove the difficulties and hardships of women who, being brought up in luxury, are, in consequence of commercial reverses, thrown on the world to gain their own living. The cry, or rather chorus, to which the book is written is, that "women have no work to do"; that men have monopolized all the lucrative branches of industry; and that women, if cast on their own exertions, can do nothing beyond "eternal stitching" or teaching as governesses. The story of Lucy Sutherland is very dismal; so many misfortunes and so few friends we never met with in any story before. Every complication of evil that can befall an unfortunate family comes to the Sutherlands. The story certainly narrates the misery of falling suddenly from wealth to poverty; but as they were only a family of average young ladies, the necessity for getting their own living did not give them the aptitude of doing anything worth being paid for. If the young ladies were as bitter and disagreeable as the author of the autobiography, we can understand why Uncle and Aunt Gilbert were not pleasanter benefactors, and why eventually Uncle Gilbert, out of his immense fortune, only left his niece Lucy enough to produce a modest annuity of sixty pounds a year. This book proves nothing, teaches nothing; it is merely an unpleasant story, which does not excite the sympathy of the reader, from the author's want of the skill requisite for writing a tale of any description whatever.

Rougemont; a Sketch from the Eighteenth Century. By Mrs. Alex. S. Orr. (Dublin, Herbert; London, Simpkin, Marshall & Co.)

A rapid novelette, altogether devoid of colour save in the binding, Mrs. Orr's story no more represents France of the eighteenth than Hongkong of the nineteenth century. The most important fact to be gathered from its pages is that its author once upon a time published another tale, 'Louis Relât,' of which we do not blush to say that we have no recollection. In justice to the lady we should add, that

her performance closes with a gleam of comedy, afforded by the air of dignity with which she gravely mentions the authorities to whom she is indebted for information that may be found in her pages.

Shenac's Work at Home: a Story of Canadian Life. By the Author of 'Christie Redfern's Troubles.' (Religious Tract Society.)

PRESENTING scenes of homely experience, in which the most prominent actor is a simple and right-minded girl, whose merit is ultimately rewarded by her elevation to be the wife of a Christian minister in a thinly-peopled part of Canada, 'Shenac's Work at Home' is a fairly-written and rather agreeable tale, which must be commended for the goodness of its scarcely fulfilled purpose, rather than for artistic design or strength of interest. Children will like the story on Sunday evenings, when debarred from lighter and more exciting literature.

The Wild Man of the Woods: a Story of the Island of Sumatra. Translated from the French of Élie Berthel. With Forty-nine Engravings on Wood. (Seeley, Jackson & Halliday.)

THIS is a rather amusing and very impossible and absurd story. An orang-utan, or wild man of the woods, carries off the son of a creole resident at Drontheim in Sumatra. The ape is represented as a monster of strength and agility that smashes the head of a tiger, as one would crush a fig "when the fruit is fresh," and runs away with the child, Edward Palmer, into a wild forest beyond an almost impassable morass full of boa-constrictors and crocodiles. Now the foolish stories which were once believed of the gigantic size and strength of the orang-utan have been shown to be utterly without foundation. And to suppose that any human being, much more a delicate child, could survive in the poisonous jungles of Sumatra without any food but the fruits of the forest, may do very well for the nursery, but would hardly command the belief of a schoolboy in these days. Yet tales almost as absurd may be found in Sir W. Sleeman's 'Recollections of Oudh' of children carried off and reared by wolves. Remembering that such a parallel exists, we will dismiss 'The Wild Man of the Woods' without further censure.

We have on our table *Dawning Lights: an Inquiry concerning the Secular Results of the New Reformation*, by Frances Power Cobbe (Whitfield),—*Re-union of Christian Friends and their Infant Children in the Heavenly Kingdom*, by William Anderson, LL.D. (Edinburgh, Oliphant),—*Index to Foreign Scientific Periodicals contained in the Patent Office Library: Vol. II. 1867* (Eyre & Spottiswoode),—*Sandford and Merton, in Words of One Syllable*, by Mary Godolphin (Cassell), New editions of *The Power of the Soul over the Body*, by George Moore, M.D. (Longmans),—*The Life and Times of Saint Bernard, Abbot of Clairvaux, A.D. 1091–1153*, by James Cotter Morison, M.A. (Macmillan),—*Reflections on the Revolution in France and on the Proceedings in certain Societies in London relative to that Event, in a Letter intended to have been sent to a Gentleman in Paris, 1790*, by the Right Hon. Edmund Burke, M.P. (Livingtons),—*"Clarendon Press Series"—Chemistry for Students*, by Alexander W. Williamson (Macmillan),—and *Outlines of Indian Philology, with a Map showing the Distribution of Indian Languages*, by John Beames (Trübner).

LAW BOOKS.

A Manual of the Law of Registration and Elections, comprising the Statutes. With Notes and Introduction. By James Edward Davis, Esq., Barrister-at-Law. (Butterworth.)

IN this little volume the author has followed the simple and most convenient course of giving the Statutes in their chronological order, appending his notes to each section. No one who has perused that curious piece of legislation called 'The Representation of the People Act, 1867,'—formed by contributions from all sides, like a highland cairn—will doubt that a more scientific arrangement might be made; but the course here pursued is the best for practical purposes. Mr. Davis has con-

siderable experience as a revising barrister. He has bestowed due care in the preparation of this work, and has given us a very useful hand-book of the present law of registration and elections.

Supplement to the Reform and Registration Acts, 1832–1837; containing the Boundary and Registration Acts, 1868, and the Enactments passed in 1868, amending the English Reform Act of 1867; with Analysis and Copious Index. By James Bigg, Esq. (Waterlow.)

MR. Bigg having already published a digest of the enactments affecting the parliamentary franchise in England and Wales, completes his work, for the present, by the publication of this 'Supplement.' The contents of this work are sufficiently indicated by its title; but, we may add, that the analysis and index bear witness that the laborious care which Mr. Bigg employs in editing the Statutes, and which has frequently been recognized in the pages of the *Athenæum*, has suffered no diminution.

The Lawyer in the School-Room, comprising the Laws of all the States. By M. MacN. Walsh, A.M. LL.B. (New York, Schermerhorn & Co.; London, Trübner & Co.)

THE duty of adopting some efficient system of national education is just now pressing upon us with unusual gravity from the large transfer of political power to the working classes which has recently been made. Education is not one of the subjects which the American States have delegated to the Central Government, and therefore it remains subject to the legislation of the several States. In the different provisions made by these States, there must be much that is worthy of consideration, and a comparison of the working of the several plans which have been adopted would be full of instruction to us at the present time. No such information will, however, be found in these pages. Mr. Walsh merely sets out those sections of the constitutions of the several States, by which religious equality is in a greater or less degree secured, and then passes to a statement of the law as to corporal punishment, the right of interference by parents, and as to the morality of teachers. He thus omits to notice the only points which could be of much interest to the English reader. We wish that he or some other competent person would supply this omission. The delay in dealing with the great subject of national education cannot but remind us of the forcible, if not very eloquent, remarks of Dr. Johnson:—"Sir, it is no matter what you teach first, any more than which leg you shall put into your breeches first. Sir, you may stand disputing which is best to put in first; but in the mean time your breech is bare. Sir, while you are considering which of two things you should teach your child first, another boy has learnt them both."

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ANOTHER DOUBLE ECLIPSE.

Kew Observatory, Oct. 23, 1868.

WITHIN the last few days we have become acquainted with another curious instance of that duality of discovery of which the history of science affords so many examples.

Your readers are already familiar with the efforts recently made by ourselves and by other nations to obtain a further insight into the physical constitution of the sun by means of spectroscopic observations of those prominences which are only seen during a total eclipse.

For this purpose two expeditions were fitted out in this country, under the superintendence of two distinguished scientific societies, the Royal and the Astronomical, with the view, among other objects, of observing spectroscopically the red flames which it was conjectured would make their appearance during the total eclipse of the 18th of August last, visible in India and the East. As may be imagined, the French were not behind in their preparations, nor in their share of the success that was achieved on this occasion.

The eclipse took place during the meeting of the British Association at Norwich, and Admiral Manners, the President of the Astronomical Society, had the pleasure of communicating to the Physical Section a telegraphic message sent by M. Janssen, the French observer, which settled for ever the questions that had been raised regarding the constitution of the red flames, proving that these were composed of incandescent gas, inasmuch as their spectra consist of bright lines, and the results received afterwards from Capt. Herschel and Major Tennant, our Indian observers, confirmed the truth of these observations.

When Admiral Manners communicated these results, he at the same time gave the section an idea of the cost at which they were obtained; and the thought must have occurred to many of those then present whether it might not be possible to save this great outlay on future occasions by finding all that we want from the sun in his natural state; while others, again, might be inclined to contrast the readiness with which large sums are given for a rare experiment (not entirely devoid of sensational effect) with the cautious hand which holds out grants for more ordinary, but not less useful, objects. To these it may be replied, with some truth, that rare observations are like anything else that is rare, and command a fancy price in the scientific market; but, with still more truth, that, in the matter of sun researches, the Royal Society have not been in the least forgetful of ordinary occasions, for they have in the most liberal manner given a considerable yearly subsidy for observations with the Kew Heliograph; besides which, they have given Mr. Norman Lockyer a grant for a spectroscope to be attached to his telescope, with the purpose of viewing the sun spectroscopically

from day to day. At the meeting of the British Association at Norwich, this spectroscopic being nearly completed, was exhibited at one of the evening meetings. And the results already achieved by it vindicate the sagacity of the observer, who, as far back as 1866, was employed, among other matters, in endeavouring to solve the problem of the visibility by means of the spectroscopic of solar prominences, having then already observed the currents in sun spots, as well as determined their physical constitution.

A few days since I received the following note from Mr. Lockyer, dated the 20th of October, who had already communicated his discovery to the Royal Society: "Got a prominence with the new Spectroscope; got the positions of three lines; one corresponding to C absolutely, one to F very nearly, one eight or nine degrees of Kirchhoff's scale more refrangible than the most refrangible D line." Recognizing the importance of this announcement, I immediately sent an account of it to Mr. De La Rue, who was in Paris, and who communicated the notice to the Academy of Sciences. M. De Launay, to whom the communication was made, immediately replied, as follows: "I thank you for the new and interesting observation which I have just received, and which I shall be happy to communicate to the Academy of Sciences at their next meeting. Some minutes after I received your note a letter reached me from M. Janssen, who went to India to observe the Eclipse of the 18th of August from the spectroscopic point of view. I will communicate his letter to the Academy also at the next meeting."

The letter of M. Janssen is addressed to the Minister of Public Instruction, and was received by him on the 24th of October; it is as follows:

"Cocanada, September 19, 1868.

"Sir,—I have this moment come from Guntour, in the interior, where I observed with a fine sky the great eclipse of the 18th of August. A messenger starting for Bombay, I take the opportunity of sending quickly to you my views, reserving a more detailed account for the next steamer. The hospitality of the English has been worthy of its reputation. Lord Napier had me taken from Madras to Masulipatam in a steam-boat belonging to the State; another steamboat has been placed at my disposal in the Godavery, and a sub-collector, Mr. Graham, was attached to my mission to remove all the difficulties which I might encounter in the interior, chiefly on account of the quantity of luggage which will follow me. The station of Guntour is undoubtedly most favourable: the sky was beautiful, especially during the totality, and my powerful telescopes, of nearly three metres of focus, have enabled me to make an analytical study of all the phenomena of the eclipse. Immediately after the totality two magnificent protuberances made their appearance; one of them of more than three minutes in height shone with a splendour which it is difficult to imagine. An analysis of its light showed me directly that it was formed by an immense column of incandescent gas, principally composed of hydrogen. The analysis of the regions surrounding the sun where M. Kirchhoff places the solar atmosphere has not given me results conformable to the theory prescribed by this illustrious physicist. These results, it appears to me, should lead to a knowledge of the real constitution of the solar spectrum. But the most important result of these observations is the discovery of a method of which the principle was conceived during the eclipse itself, and which will allow of the study of protuberances and of the regions surrounding the sun at all times, without its being necessary to have recourse to the interpolation of an opaque body before the sun's disc. This method is founded upon the spectral properties of the light of the protuberances—light which resolves itself into a small number of very luminous pencils corresponding to the obscure rays of the solar spectrum. The day after the eclipse the method was applied with success. I was enabled to assist at a new eclipse, as it were, which lasted throughout the entire day. The old protuberances were greatly modified; there remained scarcely any trace of the great protuberance, and the distribution of the gaseous matter was very different. From

this day to the 4th of September I have constantly studied the sun from this point of view. I have made pictures of the protuberances, which demonstrate with what rapidity (often in some minutes) these immense gaseous masses are broken up and displaced. In conclusion, during this period, which has been like an eclipse of seventeen days, I have collected a great number of facts on the physical constitution of the sun.

(Signed) JANSSEN."

Here, then, we have a very marked instance of two observers, quite independently of each other, observing the same fact with certain differences. M. Janssen, it will be noticed, declares for hydrogen, but names no lines: he considers the bright lines as coincident with the dark lines of the spectrum. Mr. Lockyer, however, has not obtained this coincidence—in fact, in a further communication received from him, he lays stress on the want of complete coincidence except in one case, without in the mean time attempting to interpret the cause. Probably his spectroscopic is more powerful than that of M. Janssen. But for this point, and doubtless many others, we must wait for the promised detailed communication to the Royal Society. These differences of fact, while they render the problem of great scientific interest, are not the only differences which ought to be borne in mind. Although the priority of observation is due to M. Janssen, yet the possibility of the discovery was suggested by Mr. Lockyer more than two years ago, and to my knowledge he has been working at it since that time; whereas M. Janssen frankly acknowledges that the idea only occurred to him during the eclipse itself. This fact was very nobly referred to by M. Faye, at the discussion which followed the announcement of the discovery at the Academy of Sciences last Monday.

One word in conclusion about this same duality of discovery. It is not altogether a useless waste of time or energy; for now that the field of knowledge is so greatly subdivided that each man of science is an outsider except in some one special department, it is satisfactory, if not to the discoverers, at least to that large portion of the intelligent community that must take each discovery on trust, to know that it has been arrived at by two independent observers. When an Adams and a Leverrier independently calculated the position of the unknown disturbing planet, and both obtained the same result, and when, at last, the planet itself was actually found in the place indicated, not even the most sceptical could fail to acknowledge the grandeur of that great law of gravitation which directed their calculations, nor of the wonderful refinement of mathematical knowledge which these calculations implied.

Long may the great French and English nations continue their rivalries in such fields as these.

B. STEWART.

ANTHROPOLOGICAL SOCIETY.

32, St. George's Square, Oct. 29, 1868.

THE Committee of Investigation, consisting chiefly of avowed partisans of the Council, delivered its Report last night to a meeting of the same composition.

This Report, your readers will see, substantiates my charges—the copious election and disappearance of Fellows, the state of the accounts, the steady decrease of the income, the *Anthropological Review* and Reader arrangements, &c.; but it passes a strong censure on me upon the question of preferential payments to the *Anthropological Review*. I am obliged to say, with every respect for the independent member, Dr. Duncan, that I cannot accept this statement.

The Council affect to receive the Report as a substantial vindication; and I leave them in possession of it, being myself satisfied that it is the reverse, and being content to await the judgment of the public on the questions still pending.

HYDE CLARKE.

PRINCE HENRY OF PORTUGAL.

British Museum, Oct. 20, 1868.

I had hoped that I had already shown, by well-authenticated topographical facts, that the very

letter of Prince Henry discovered by Senhor de Varnhagen itself proved that Sagres was the site of the Villa do Infante.

My friend declines to meet my arguments, but yet holds to his opinion, and in support of it quotes that of the honoured Academician Baptista Lopes. I have laboured long enough in the search of historical truth to have learnt not to found conclusions upon any mere opinions, be they whose they may. Meanwhile, who shall say that Baptista Lopes, who died in 1850, would not himself have yielded to the evidence of the facts which I have been at the trouble of searching for and producing—facts which are necessary to explain the real meaning of Prince Henry's letter, and which have been convincing to every one of my friends, except Senhor de Varnhagen?

The truth must be based upon facts; and when facts alone are resorted to in an argument, allusions to "prevention," or "predisposition," or "susceptibility" are beside the mark. It is to be presumed that each disputant seeks the truth not only with honesty, but earnestness. I should have paid but a poor compliment to Senhor de Varnhagen's interesting discovery, or to my own sense of duty as an author and an antiquary, if I had not taken pains to see how the matter really stood; but this can be done without ill humour, and I trust that I have shown none.

With respect to my interview with Senhor de Varnhagen, it is clear that no one can decide as to which of two persons has the better recollection of the details of a private conversation; but since Senhor de Varnhagen declares that when he told me that he had convinced the Marquis de Sá da Bandeira, he referred not to the Villa do Infante, but to the desirableness of my having alluded to his notes to the 'Verdadera Guanahani,' I am quite willing to admit the possibility of, and to apologize for, a mistake which, but for such assertion of Senhor de Varnhagen, I could not have supposed possible. The reader will best judge of this when I remind him that the Marquis de Sá da Bandeira, who erected a monument to Prince Henry on Sagres, is of all men in the world the one most concerned in the question of Sagres being the site of the Villa do Infante, whereas the consulting a venerable statesman, who but the other day was Prime Minister of Portugal, as to whether I ought to have introduced into my work a reference to some notes appended to Senhor de Varnhagen's 'Verdadera Guanahani,' would be an employment of a great man's time which I never contemplated. I would further remark, that my impression could not have been influenced by the circumstance which Senhor de Varnhagen adduces to confirm his present statement, viz., that he had not by him either the printed or the manuscript copy of Prince Henry's letter, because, as his conversation with the illustrious Marquis took place at Lisbon, the original of that letter was close at hand in the Torre do Tombo.

Thus far I have written on the defensive. I will now give utterance to one complaint; and that is, that Senhor de Varnhagen should have condescended to state publicly that in my short interview with him I said that his notes to the 'Verdadera Guanahani' had escaped my attention, while he withheld the fact that I had since informed him that that was the hasty assertion of the moment, which, upon quiet examination, I had found reason to correct.

R. H. MAJOR.

BOOKS FOR THE BLIND.

Worcester, Oct. 27, 1868.

WERE it not for the importance of the subject on which I write, I should not venture to ask your permission to occupy even a small portion of your valuable space, in replying to a letter from Dr. Armitage, which had the advantage of appearing in your Journal on the 10th inst. I will be as brief as possible; but I must first express my regret that I should have said anything to cause the angry tone which seems to pervade Dr. Armitage's letter. Anger is not argument. Dr. Armitage seems to fear that "The Society for Promoting Cheap Literature for the Blind" has a wish to undersell "other rival printers," and that Mr. Blair had no right to call other printers "exorbitantly extra-

gant." To this point, I think, Dr. Armitage alluded on a former occasion, and therefore, to this we perhaps may look, as furnishing a key to his animadversions on the subject. For, instead of being afraid that the "Worcester Society" would undersell "other rivals," I should have supposed that Dr. Armitage would have rejoiced to find that the blind were likely to have books supplied to them, at the *smallest possible cost*. It cannot be thought that Dr. Armitage had any wish that the price should be kept up for the sake of favouring any "rival printer," or any inventor of an *arbitrary* system; for, it can hardly be imagined that any real friend to the blind would have any other interest to serve beyond that of promoting their welfare. Yet in a little German periodical I find the following, which I will venture to quote: "Dr. Hirzel findet in Moon ein echtes kaufmännisches Genie." And, in the next page, "Herr Moon scheint vollendete kaufmännische Fähigkeiten und einen nicht gewöhnlichen Organisationsgeist zu besitzen." I do not know what this has to do with Dr. Armitage, but I thought he might like to see the quotation. Dr. Armitage says that I did not tell him "whether the decision arrived at by the Berlin Committee" (on Moon's System) "was the opinion of the sighted or of the blind themselves." Had Dr. Armitage's "extensive inquiries" reached to Berlin, he would have found that some of them were blind and others had their sight. Now as this decision is very important, as showing the opinion, at Berlin, of Moon's System, and as Dr. Armitage did not comment upon it, I take leave to bring it again to his notice—not in German, as before, but in English—thus: "*The Berlin Royal Institution for the Blind has declined Moon's Alphabet without any regard to the approbation or displeasure of those who presented the same.*" This cannot fail to be interesting to the blind and their friends in this country. And I avail myself of this opportunity of saying that, as I have invented no alphabet for the blind, I have no private or pecuniary interest to serve, but hold myself at liberty to advocate any alphabet that appears, on the whole, to possess the greatest advantages for the blind.

In my last letter there were several points which Dr. Armitage did not deign to notice. Whether he overlooked them in his wrath or spared them in his clemency, or whether they presented difficulties with which he did not like to grapple, I do not know; but, at any rate, I need not produce any others till he has solved those. As to those blind who have "learnt the Roman alphabet in their youth, but do not continue the use of it in after life," I beg to say that I am in the habit of receiving letters, in the *Roman character*, from different blind persons; and as to "adults learning to read them," I could give more instances than I have room in this letter to record. Dr. Armitage says that I have not "*proved* any of his statements to be *true*." Really, Sir, were I to undertake to *prove* that which needs no *proof* it would be a wanton waste of your valuable space, as the following passage may show. Dr. Armitage says that "Mr. Blair makes a great mistake in calling Moon's system an *arbitrary* one." Yet, in a manuscript letter (which I have had an opportunity of seeing), Dr. Armitage said that "Moon's system is in an *arbitrary* character." Some people would call this rather inconsistent; at least it does not tend to strengthen one's faith in Dr. Armitage's statements.

As I do not intend to trouble you, Sir, any further on this subject, I hope the prolixity of this letter will not deprive it of the advantage of being brought, at your earliest convenience, before the numerous readers of your influential journal.

WM. TAYLOR.

SEA-SIDE TASTE.

Trouville, October, 1868.

IN the quiet which, in this place, is delightful after the elegant frivolities and artificial unbendings of a polite French season, I have been speculating on the extraordinary contrasts which exist between the manners of getting health out of the salt air in England and France. Contrast Trouville and Deauville with Brighton or Scarborough, or Ryde or Cowes! Think of the Margate and Ramsgate

sands, and then of the *plage* of Boulogne or Dieppe! I have heard Trouville likened to Broadstairs—why not Biarritz to Gravesend? Trouville has commanding heights, like the toy-port which lies between Margate and Ramsgate (and is ashamed of the vulgarities of both); but where are these yellow sands to be matched? Where are we to seek for marine nests like the *Maison Normande*—an exquisite bit of modelling out of the old Norman times, planted by the gracious and scholarly grandee of the place, with just a sea-wall between it and the tumbling sea. Trouville had an artistic origin—and shows it at every turn. The villas and chalets are perched upon the sweet slopes coquettishly, as a Parisian girl decks her hair with flowers. The hotel is one of those tasteful public palaces which we have not yet learnt to build, and certainly not to conduct, and the sea murmurs and thunders within a hand's stretch of its Chinese breakfast-room. The gardens which encompass the bright villas, where the ministers and marshals, the old *noblesse* and the *noblesse* of yesterday of France, love to play at roughness; are floral tit-bits. The Tom Thumbs blush along the borders. Art there is, apparent in every turn of the path. You would not be surprised to see false edges given to the leaves of the shrubs or the petals of the flowers; but there is a reigning taste in all.

Travel to the crown of M. Cordier's hill, by the road he has cut with his brave Norman hand, in the stubborn face of the rock. The downs which the salt winds sweep have been forced into the fecundity of an English park. Long, shady walks, amid rich varieties of timber and shrubbery, show the sea through on all sides, so that on a summer's night, when you have finished with the glow-worms (who sparkle together in the underwood, thick as the brilliants in the stomach of a duchess), you seem to have been floated into mid-ocean. The effect of sea under you, and park dotted with cattle around you, is surprising. The centre of the ocean-bound landscape is a chalet, whereon the patient study of a man of taste and the resources of a rich landowner have been lavishly spent. There is a sense of generous comfort within and without. Within is a museum stored in the learned process of long years. The cabinets are rich with Gallo-Roman remains: much curious sixteenth century metal-work lies about. The vestibule and library and salon are perfect *renaissance* reproductions—graced with Chardins and Ribieras, Chinese bronzes, and exquisite stained glass from Rouen. The vast and solid staircase of the sixteenth century leads the traveller completely out of the period of crinolines, and melon hats, and showy house-and-home over-adornments of our century of waste. The Gothic chamber is a gem—walled with carvings, collected by M. Cordier from more than 300 obscure corners of his beloved Normandy—and of the Normandy that has called him "the father of the workman." The presence of a powerful and enlightened intelligence is as evident in the surrounding model poultry-yard, the prize oxen, and the spacious gardens, as it is in the laborious completeness of the Gothic chamber. The spray can almost reach these *Duchesse* pears, which are the largest I have seen this year. Even the shore below has been subdued to comfortable human uses. Rocks have been picked out of the sand, until a carpet as smooth as Paris asphalt has been obtained for the fastidious feet of the noble dames, who are the finishing bits of life and colour in the exquisite scene. Even the ribbed sand is not smooth enough. A boarded way has been fixed along the shore from the Casino to the mussel-banks, whither the dandy resorts, in a nautical dress that costs a sailor's income, to play at mussel-gathering. The great and rich have planted their Louis-Thirteenth chalets, their Bagatelles, their *Maisons Maureques*, and *Pavillons Renaissance*, so closely over the available slopes, round about the immense and gaudily appointed Casino and the Hotel of the Black Rocks, that it has been found absolutely necessary to hew broad terraces in the solid rock, and protect them by masonry of more than Roman strength. From these works of startling force and boldness of design the view is a glorious one

indeed. To the right stretches the white line of Havre, pointed with its electric *phare*; to the left, the shore swells and dimples, and the hills in gentle curves rise beyond. Deauville is below,—and beyond the little Trouville jetty,—buried in the sand: a flat, formal place of fashion, where ladies exhibit the genius of Worth to one another and the astonished fishermen. Fashion is conspicuous enough on our higher and more picturesque ground; but, at least, the surroundings are delightful. The game of expensive and gaudy roughness is carried on by princesses with backgrounds that are all Grieve and Telbin could devise.

The whole scene, with the sea murmuring a recitative, has an opera look. With stentorian performers along the foreground line, the illusion would be complete. The lover of Nature in her independence will not find patience here where she is trimmed. The *crêpe* airing his waspish anatomy in superfine imitations of the hardy pilot's work-day dress; the *grande dame* in costly imitative costume that has been modelled on the holiday clothes of the *poissarde*; the troops of sailor boys and girls, who scream at the rippling of the tide and have a *bonne* a-piece to protect them, delight not the poet's soul. I know, and feel it. But if there is not beauty of the wilderness and of the eagle's eyrie, there is, all around, taste. There is an atmosphere of refinement over the scene and company. It is the sea brought to the foot of the ceremonial staircase. Rude Boreas ruffles silk curtains. Our fashionable watering-places are dear, and so far as we have made them, ugly. When I think of Kemp Town, and then glance along this terraced shore, I realize vividly the difference between England and France. I see how deep artistic feeling is in the Frenchman's nature; and how, with us, it is the gift of the few. Our unbroken and sad terrace fronts are inexplicably heavy and dull. You imagine the life behind these stucco walls as compacted of hard duties and sullen activities, and with a game at backgammon for its most phrenzied pleasure. They are the homes designed for the people who amuse themselves sadly. Here the houses seem to laugh at the dancing waves. The rooms through which I have wandered have carried my imagination, within an hour, to many times and countries. Breakfast in the Chinese Cabinet of the great hotel, with quaint Celestials dancing, flirting, fanning and bowing from the walls, is amusing. It is pleasant rest to one who is tired. An hour with last night's Paris papers by the diamond panes of the Norman *salle-à-manger*, with the white points of the sea fringing the sea-wall, is a change. There is a story in every square mile of the hills and valleys which are the background of Trouville. The fishing is delightful by the banks of the Touques,—most delightful in the dainty way our lively neighbours set about it. The older part of the town, where the fishermen abide, is a new source of pleasure.

Imagine a splendid court playing at sea-side life; imagine such a place as Watteau would have designed, with inhabitants as elegantly rustic as his, and you imagine a Trouville. It is the village of the millionaire—the stage whereon the duchess plays the hoyden, and the princess seeks the exquisite relief of being natural for an hour or two. No wonder every inch of the rock is disputed: there are so many now in the world who have sipped all the pleasures the city has to give. Masters of the art of entering a drawing-room, they crowd seaward to get the sure foot of the mussel-gatherer upon the slimy granite of a bluff Norman headland; they bring their taste with them, and they get heartiness in the bracing air. The *salon* of the casino, at the height of the season, is said to show at once the most animated and diverting assemblage of Somebodies to be seen in the world. The rank is as plentiful as the mussels on the rocks; the celebrities are to be counted by dozens, and are quite equal to the Somebodies; for along these shores it is men of letters who lead the vogue, and plant the standard where gipsy Paris is to bathe. Veules, for instance, owes its fashion to artists—to Paul Meurice and Mélingue, to wit—as well as to its famous beds of watercresses.

B. J.

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NOTES VEHICULAR.

Vienna, October, 1868.

A traveller cannot avoid making comparisons or apprehending contrasts, and one familiar with the "Tickets, please: Thank you," addressed to first-class passengers by English ticket-collectors, and the short, sharp, peremptory "Tickets!" which the same functionaries fling at the third-class, will feel constrained when travelling on a continental railway, to give the advantage to the foreign side of the North Sea. Once there, he must be very unobtrusive if he do not see that guards and ticket-collectors treat all classes alike, making no difference of tone to gentle or simple. Their civilities to third-class passengers are, indeed, exemplary. It is well worth while to travel by third-class, if only for observation of this praiseworthy trait.

In the discussion, long carried on, concerning the want of facility for communication with the guards in English railway trains, there were many advocates of the, so-called, American cars, which have a passage-way from end to end. But whatever advantage these cars may present in respect of intercommunication, and in their long line of windows, is obtained at the expense of comfort. You are compelled to sit in a constrained posture, without possibility of a stretch at full length, even should the car be nearly empty, and are the sooner weary. Slow travelling in Switzerland or Württemberg, where the American car is adopted, is indeed a trial. So slow is it at times among the Swiss, that you may see the conductor jump out, pluck apples from a tree, and scramble back into the train, without much display of hurry.

Happily the republican cars are not universal. In Bavaria, some of the third-class carriages are models which English railway directors might take a note of. They have a shelf overhead at the back of each compartment for luggage—a convenience rare in English second-class; the windows are of three panes, one on each side of the door light, and are hung with curtains, to keep out the sun at need. Will this praiseworthy example ever be followed in England, where the old, dungeon-like, one-paned third-class are not yet abolished, and where third-class trains are purposely started at the most inconvenient hours?

As a rule, wherever German is spoken, there every ordinary train, and the *Post Zug*, or mail train, has third-class carriages; and the fares are so low that the poorest folk can afford to travel. The *Schnell Zug*, or *Courier Zug* (fast train), is first and second class; but in some instances—Stuttgart to Carlsruhe—third-class carriages form part of the quick train. It is true that on continental lines the trains are not so numerous, nor is the pace so speedy as in England, but they suffice for the wants of the community; and it is worth remark, that the travelling post-office has a *Brief Einwurf* (letter-box), in which letters can be posted wherever the train stops; and that on the line from Mannheim to Basel a small label fixed at the end of the carriages notifies the passengers that by speaking to the guard they can have access to a *retirade* in the train.

First-class carriages in Germany and France are too luxurious for comfort—at least, in hot weather: you sink so deeply into the soft stuffing, that ease is impossible. For comfort on a long journey there is nothing like a cane seat; and this is a seat which, when required, can always be covered by a cushion. On the other hand, the fittings of the German and Swiss second-class carriages are so good, that, except on the score of exclusiveness, one does not see why better should be desired. I have never yet seen a second-class carriage in England which can compare with them for comfort and convenience.

Here in Vienna, certain enterprising individuals, adopting an English term, have formed the *Wiener Tramway Gesellschaft*, or Vienna Tramway Company, and their line, commencing at the Prater, traverses the Leopoldstadt, crosses the river, runs along the grand thoroughfare gained by the removal of the old city-wall and fortifications, and ends at the pleasant village of Dornbach—a distance about the same as that from Hyde Park to Lewisham. The summer carriages, large enough to hold from forty to fifty passengers, are open at the sides: but

a stout leather curtain rolled up to the roof can be let down at any moment to keep out rain or sunshine, and the seats are cane. What would not Londoners have given during the past summer for such a roomy, airy carriage to replace their frowy, confined omnibuses! A carriage, drawn by horses, starts every ten minutes from each end of the line during sixteen hours out of the twenty-four, and the fare for the whole journey is ten kreutzers. The line is single, with sidings at the stopping-places: here and there it makes sharp curves, and, as it approaches Dornbach, ascends a hill which necessitates the use of an additional horse for about a mile. There appears to be no limit to the number of passengers, for when all the seats are filled, you may stand in the passage-way, holding on by short straps which hang from the roof.

Vienna is well provided with omnibuses plying to all the *Vorstädte*, and out to the rural environment beyond; and most of them, like the tramway carriages, are open at the sides. Some have a smoking compartment; others have a sort of open *coupé* in front, and roofed seats in the rear. A drive out to the village of Hietzing affords you a sight of all the varieties—a sight worth seeing, and instructive withal, for the number of omnibuses is in proportion to the number of people—a sight never yet seen in London, where the regular service is expected to suffice for all seasons and all occasions.

W. W.

THE THAMES BANK.

It may be interesting to our readers to learn a little of the history of that portion of the work of embanking the Thames which will extend from Chelsea Hospital to Battersea Bridge, and thus form a very important link in the communication of Western London with Westminster and the City, besides getting rid of vast expanses of mud and gravel, and probably supplying an architectural feature to the northern shore of our river. As to the last, we fear that we shall surely sacrifice the picturesque and no small portion of the historical associations of this interesting locality, rich as it is in memories of old Ranelagh, Chelsea College, the Physic Garden, Swan Walk, and Cheyne Walk, the last being incomparably the most picturesque street in London; and do so with little profit to all but considerations of convenience and "business," unless indeed a noble piece of engineering architecture be effected, and based on wiser principles of design than such as dictated the already wrought parts of the embankment. The Act for constructing this western part of the embankment was originally obtained in order to extend that which is, at last, partially in public use at Westminster from this place to Battersea. The Marquis of Westminster and Mr. Cubitt, foreseeing the rapid growth of that new district which extends from Thames Bank, on the east side of Vauxhall Bridge, to Chelsea Suspension Bridge, began the work under the powers of the Act in question, and at the eastern end of this district—in fact, began at Westminster instead of at Chelsea, as seems to have been originally proposed. The Act permitted the proprietors to effect this, as the work was to be done with the aid of contributions from the estates along the line. This part of the embankment was carried finally as far as the front of Chelsea Hospital, and stopped there for about seven years. The *cul-de-sac* which was thus formed westward of the Suspension Bridge at Chelsea became a spot of the worst reputation in London, and was hideous at night. The leaseholders on the Cadogan estate, probably not desiring that their privacy should be interfered with, were slow in contributing to the work, and demanded what was considered exorbitant compensation for their private rights, which would be abolished. Thus it happened that the balance of 30,000*l.* over the sum granted for the entire work, which was to be supplemented by local contributions, went back to the Treasury, and the matter remained in abeyance until Mr. Tite took it up in Parliament on behalf of Chelsea; and Mr. Finch, in the vestry of the parish, proposed that the sewage of the district should be carried along the embankment. To this proposition the Board of Works long refused its assent, and thus, probably, the whole business would have remained

at a stand had not the vestry of Chelsea threatened to promote a bill in Parliament to effect the improvement which so many desired. Upon this the Board gave way, and carried through Parliament the Act under the powers of which the new work is to be effected. The ancient beauty of the river-side is doomed by this means; that is inevitable. The long and picturesque sweep of Chelsea Reach, with its quaint and broken lines of houses, its green shores, is to be fronted by a wall which, whether it be of granite, stone or brick, will still be a wall. As we have shown elsewhere, there are principles of design which suit each of these materials. Our engineers have obviously erred from an architectural point of view in respect to the wall which now sustains that great road which we propose should be called Thames Way, and stretches between Westminster and Blackfriars Bridges; a section which was long ago carried out from Westminster to Vauxhall has been for centuries called Thames Bank, and, for many more centuries, the eastern line of the thoroughfare, which extends to the Tower, has been called Thames Street. The new portion of the great river-wall will be, like that which already extends from the Houses of Parliament to Chelsea Hospital, of brick, in the designing of which, as a mere piece of engineering, nothing can be plainer or less objectionable than that which Mr. Cubitt built to keep the Thames out of Pimlico, or Cubittopolis-upon-Thames, as some styled the place, which, until his labours converted it, was a swampy market-garden. If stone is to be employed on any portion of this work, or the type of Mr. Cubitt's wall departed from, we trust an accomplished architect will be consulted ere so great a task is begun. At any rate, we trust the authorities of Chelsea will see to the preservation of the line of trees which has so long lent a charm to the old-fashioned, Dutch-looking Cheyne Walk, whereon so many good and famous men and women have promenaded or gone about their daily tasks—where Steele, Addison, Sloane, and a host of their contemporaries, paced and talked—where the statesmen, poets and warriors of the Henries, of Edward the Sixth, of Elizabeth and James, the gay women and courtiers of the Charleses and James the Second, the graver folks of Oliver, Anne, and the Georges, the artists of this age, have lived or live. If these trees be sacrificed, the world will be the loser, and students regret the improvement which is to be carried out at last.

OUR WEEKLY GOSSIP.

The University of Cambridge has followed the example of the University of London in determining to institute examinations of women. The Syndicate appointed to conduct the examination of students not members of the University having reported that examinations for the purpose of testing the higher education of women above the age of eighteen might be undertaken by the University without inconvenience, and recommended that such examinations should be held at suitable times and places, the Senate adopted the Report without opposition yesterday week. Every candidate is to be examined in religious knowledge, unless she declares her objection in writing. Certificates will be granted, but no names or class-lists published. The scheme is to be tried for three years.

The Council of the Archaeological Institute have selected Bury St. Edmunds as the place in which to hold their Congress next year.

Mr. Edmund Yates will contribute the leading novel to the new series of *All the Year Round*. The story will be called 'Wrecked in Port.'

The money needed for completing the memorial to Leigh Hunt has been collected, and Mr. Durham will proceed at once to finish his design. The inscription adopted by the committee is the line from 'Abu ben Adhem'—

Write me as one that loves his fellow men,

—a phrase which, standing by itself, has no meaning whatever. Surely it would be better to leave the name Leigh Hunt to tell its own story to a passer-by.

A friend very kindly explains why Harry of

Monmouth, on the morning of Agincourt, raised the cry of St. George, St. Edward, and St. John of Beverley! The battle was fought on the 25th of October, which happens to be the day of that Yorkshire saint; hence his intrusion into unexpected and very warlike company in the English camp.

The illustration, given last week by a logician, of the right use of words the meaning of which has changed with time, revives the old question of how a popular proverb grows out of a perverted text. The true reading of the famous couplet in 'Hudibras' is—

He who complies against his will
Is of the same opinion still.

But this is not the form in which people use it as an illustration. It is likely enough that the saying is older than Butler, who is known to have incorporated hundreds of old saws in his burlesque. In Butler's lines there is no seeming contradiction; and in the popular form of the saying there is only an apparent contradiction.

In a brief note addressed to the President of the Royal Society, Prof. Nordenfalk, writing from Kobbé Bay, September 16, communicates a few particulars of the Swedish Arctic Expedition. The highest latitude to which the party were able to navigate their steamer was 81° 9', where ice stopped them. This was the end of August; but a week later the sea was clear, and from one of the highest peaks of Parry Island "traces only of ice further northward" could be seen. The exploring steamer, after taking in the coal sent out for her use to Kobbé Bay, made again for the north, whether to pass a winter in the ice or not is at present uncertain. Meanwhile, the coal-ship returns to Sweden, bringing five of the exploring party, "with the rich geological, zoological and botanical collections" made during the first part of the voyage. It is probable, therefore, that in a few weeks we shall get full particulars of all that our enterprising rivals have discovered and acquired since they crossed the Arctic Circle in July last.

Sensations are not monopolized by play-goers and novel-readers, for metallurgists have recently been favoured with one, perhaps the most exciting since Bessemer made known his method of producing steel. That method could be applied only to iron of the first quality, and the common "pig" made in East Yorkshire (Cleveland) and in Northamptonshire, with its many impurities, was quite unfit for what our French neighbours call *aciation*. But Mr. Heaton, an iron-manufacturer in the Erewash Valley, takes the common "pig," melts it, pours it upon a bed of nitre at the bottom of a cupola, leaves it there for a few minutes, then, opening the cupola, finds the whole mass, from twelve hundredweight to a ton, converted into steel. This steel is itself useful for many purposes, and, by rolling, hammering, and other manipulations and processes, can be improved into other kinds of steel as may be desired. Here we have another illustration of the truth that the greatest discoveries are oftentimes the simplest.

Mr. Stark, of Etruria in the Potteries, has produced a reduction in Parian of Mr. Woolner's excellent bust of the Poet-Laureate. Many persons, we should think, will be glad to possess so good a likeness of Mr. Tennyson.

The saints of the stage have their little caprices, like commoner folk. Some of them have gone into convents or monasteries, but not all have stayed there. Last year, two were added to the list. Mdlle. Mouravieff, the Russian dancer, of the Grand Opéra, became a Carmelite nun, and the outer world hears no more of her. After her, Mdlle. Thuillier, the pretty and clever actress of the Odéon, overwhelmed by a tender domestic affliction, withdrew from the stage, preparatory to entering the Carmelite convent at Blois. But the young lady has changed her mind, and has returned to the stage. In Paul Meurice's dramatic adaptation of George Sand's 'Cadio,' at the Porte St.-Martin, Mdlle. Thuillier plays the impassioned *La Korigane*. In the deep emotion, the terrible agony, and the mute despair of the character, she has produced a great effect, and young and old amateurs rejoice that the actress is not at Blois.

We are glad to hear that a grant of 100l. has been made to Mrs. Stevelly, widow of Prof. Stevelly, of Belfast.

The Metropolitan Board of Works has again had the question of the removal of gas-manufactories "from the populous districts of the metropolis" brought under its consideration. The proposal for a remedy to the present dangerous and preposterous system of making gas in the most crowded parts of the richest city in the world is limited to removing the factories "into the country," and conveying the product by a few miles of piping to the consumer. We really cannot understand why our gas should not be made at the mouths of the coal-pits that supply the material which by a costly and tedious process is at present brought to London by rail or sea, the freight being not less probably than 10s. per ton between the pits and the factories, all of which the consumer pays, besides being injured in health and endangered in person by means of the manufacture taking place in that which is the worst possible spot in the world for the purpose. The cost of laying down gas-mains between London and, say Newcastle, would not be greater than the maintenance for a short period of the fleet of colliers which bears the crude material to London, where wages, living and land are more costly than anywhere else. As to the removal of the gas-factories out of London, that is, of course, merely a question of time and convenience. The necessity of this being effected was put beyond denial by the recent explosions at Nine Elms and Mitcham, and elsewhere, which at the same time exploded the bold assertions of interested persons as to the "impossibility" of such catastrophes.

One of the most remarkable relics of Jacobian London is in course of being swept away. This is the chapel in Duke Street, Westminster, a quaint part of the large mansion which was built on that side of the Park for Judge Jeffreys. This chapel was originally the great hall of the house to which it is attached: here the Judge often transacted business when out of Term. James the Second, by way of showing, as it seems, his affection for Lord Jeffreys, permitted him to build a flight of steps leading to the lower level of the Park. Part of this house, near Storey's Gate, was formerly the Admiralty Office. The hall was adapted as a chapel, with daily service, exactly a hundred years ago, with Dr. Pettingale, the antiquary, as incumbent. Prior lived in the house facing King Street, in Duke Street; in the same street lived Stillfleet, Hutton the Archbishop, and Arnold the composer.

The most famous of the "Saracen's Heads," which was once a common sign in London, has now disappeared. The old house and yard on Snow Hill, which Tarleton and Stowe have alike noted, can no longer be even traced. The other famous house, in Friday Street (Sir Christopher Wren's), was taken down in 1844. Many of us may remember the grim twin heads at the gate, the huge head at the bottom of the yard, and the small likeness of the terrible Saracen that was emblazoned on all the stage-coaches that took their departure from or "put up" at this inn. In what year the Saracen first glared over Snow Hill is not known. Some say he was first set up in the city out of compliment to Thomas à Beckett's maternal grandfather, who was popularly said to have been a Saracen. Others take the sign as being in memory of the crusades. Of its antiquity there is no doubt. At the Chelmsford Assizes, nearly forty years ago, the Lord Chief Baron found, by an ancient deed, that the "Black Boy" there had been the *Black Boy* ever since the reign of Edward the Second. In London, the ancient inns are nearly all gone. The year after the Saracen's Head in Friday Street was demolished, the renowned Swan with Two Necks disappeared, and Lad Lane with it. It was in the yard of this inn that Sydney Morgan, on first reaching London, sat down on her little trunk, bewildered as to what she was to do next, and fell fast asleep in the midst of her disturbed thinking.

Mr. Leng, of Kingston-upon-Hull, has issued (it may be re-issued) an album called 'Confessions'—one of those blank trifles for the drawing-room which are supposed to become valuable when filled

up, in serious fooling, by eminent people. Mr. Leng's arrangement of subjects, on which people are to confess, is better than usual; giving rare opportunities for clever persons to make "points."

In a recent number of *Once a Week* is an account of a talking canary-bird at Berlin, which articulates "Wo bist du, mein liebes Maetzekin!" This phenomenon, it is stated, has raised a "perfect storm of excitement" at the Ornithological Society of Berlin. A Correspondent, who is well known to us, writes that he is rather astonished at a talking canary-bird being such a wonder, but that perhaps he is biased by old knowledge. "Fifty years ago," he continues, "a sister of mine became possessed of a very young canary. She used to amuse herself by repeating to the bird the words, 'Sweet! pretty, pretty, sweet!' One day, quite suddenly,—the same thing is said of the Berlin bird,—the canary burst out with 'Twee, wiche, wiche, wiche, wiche, wiche.' From that day, he gradually lost his old song, and at last gave nothing but the above words to the day of his death, which was years after his change of note." There are scattered stories which seem to indicate that many, perhaps most, birds have some power of acquiring articulation.

A new invention—by M. Delaunier, of Paris—for destroying fire-damp in mines has been lately laid before the Academy of Sciences. It consists of a copper conductor, broken at intervals, but joined by very fine gold wire soldered to the copper; the gold wire being surrounded by flowers of sulphur, which ignite easily. By passing strong currents of electricity through the copper wire, the gold wire becomes red hot, and thus ignites the sulphur, which burns any noxious gases which may be present. It will, of course, be understood that the electric current is made to pass through the apparatus before the descent of the miners into the mine. The Academy of Sciences have, it is stated, reported very favourably on M. Delaunier's invention.

The Minister of Public Instruction in France has caused an inquiry to be made as to the sanitary condition of the various *lycées* of the capital. The subject had become one of interest to parents. The officially declared result is expected to satisfy them. According to the report, 6 students out of 18,000 die in the course of a year; that is, 1 in 3,000. On the other hand, the deaths of children of like age—that is, between 10 and 15 years—in Paris amount to 5 in 1,000 annually.

An official publication, emanating from the French Government, gives the following figures as representing the present annual produce of tobacco in the world, and the quantity consumed in France: Asia, 155,000,000 kilogrammes; Europe, 141,000,000; America, 124,000,000; Africa, 12,000,000; and Australia, 400,000. The present annual consumption in France is, in snuff, 7,799,471 kilogrammes; in tobacco for smoking, 18,440,919; for chewing, 756,025. The consumption of cigars is, of cigars at 20 cents, 28,000 kilogrammes; at 15 cents, 63,000; at 10 cents, 178,000; and at 5 cents, 2,734,585.

According to a recent official return, cretinism is by no means on the decline in Switzerland. The cases of this sad and mysterious disease at the beginning of this year, among a population of 2,032,119 in the nineteen cantons of Switzerland, amounted to 3,431, and it further appears that there were at the same period 6,258 cases of insanity; thus showing that there is one mentally diseased person to every 202 inhabitants in that country.

Our letters from St. Petersburg contain the following scraps of literary intelligence:—"Our autumn list of publications is a tolerably full one, and contains more than one work of special interest. 'The Defence of Sevastopol by General Todleben,' compiled by Engineer-Col. Froloff, is sure of a favourable reception in Russia, and has appeared in appropriate coincidence with Mr. Kinglake's last volume, which, after an unusually protracted detention at the hands of the Government censors, has at length begun to make its way in the capital. The historian and the philo-

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logist will alike find interesting material in the 'History of the Czech Supremacy,' by V. Tomk, translated from the original Czech—a work involving no slight labour, as all who have heard that curious language spoken will readily admit. 'The Taverns of Russia, and their Influence on the Russian Nation,' by Ivan Prijelj, is a wide subject, and one which admits of very varied treatment. A new historical drama, entitled 'Feodor Ivanovitch,' by the author of 'The Death of Ivan the Terrible,' is daily expected, and may not improbably rival the popularity of its predecessor. 'Galicia and Moldavia; or, Letters on the Way,' by Vasil Keličeff, deals with a region which has recently engrossed a good deal of the attention of the Russian public, and should command a favourable hearing. 'Pictures from the Street,' by V. Levitoff, is a work on the same plan as the celebrated 'Sketches' of Mr. Dickens, and promises well, from the natural and familiar character of the subjects which it treats of. The fifth volume of 'War and Peace,' by Count L. N. Tolstoj, has lately appeared, completing the series. 'A Survey of the Railroad Communications of Russia, completed and in progress,' bears brilliant testimony (if trustworthy) to the vigour and enterprise of the Russian Government during the past year, and to its quick perception of the points between which continuous lines of communication are most necessary. M. Novakowski's 'Lives of Russian Celebrities' are being issued serially in a cheap form; and a half-price edition has just appeared of M. Zagoskin's historical novel, 'Yury Miloslavski,' which would seem to have achieved a success not at all warranted by its intrinsic merit. Besides these, we have to mention translations of M. Édouard Laboulaye's 'Prince Caniche,' Mr. Buckle's 'History of Civilization,' Mr. Collins's 'The Moonstone,' and Mr. Dixon's 'Spiritual Wives.'

We hear from Naples: "Vesuvius is still active, but marked by that periodicity which distinguished it in the beginning of the year. 'On the 11th inst.," says Prof. Palmieri, "the dynamic power of the cone was the same as on the preceding day, but the detonations were less frequent. The lava continued in the same direction, hardening before arriving at the base of the cone; it issues from the cone with little force, as it did during the winter. The instruments continue to be agitated with some peculiarity, deserving the attention of scientific men. The smoke is not sensibly acid, but has an indefinable smell. The projections of scoriae are generally moderate, but at times so violent as to render it dangerous to approach the crater. On the night of the 10th, the river of lava which issued from the cone was most brilliant." On the following day, the eruption was more active. 'On the 13th, the quantity of lava increased, until the following morning, when there was a sensible diminution. The detonations, too, were fewer, though the smoke was very copious. Again, there was an abundant discharge of lava at a later hour, and a magnificent spectacle was presented. The summit of the mountain was immersed in clouds, which were illuminated by a red light, giving them the appearance of an Aurora Borealis. The dynamic power of the cone became, too, so vigorous that the masses of lava were projected to a height of 300 metres.' Up to this day, though Vesuvius has been cloud-capped, we have seen the great column of smoke ascending, or rather two columns; whilst the lights reflected on the clouds have been very brilliant."

PICTURES and WATER-COLOUR DRAWINGS of the British and Foreign Schools of Painting selected with great care from the Studios of the different Artists. In calling attention to these, T. M'Lean has great satisfaction in soliciting a visit from Collectors and artists to inspect them.—T. M'LEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.

MR. MORREY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Rosa Bonheur—Clarkson Stanfield, R.A.—Meissonier—Alma-Tadema—Gérôme—Frère—Landelle—T. Fied, R.A.—John Phillip, R.A.—Leslie, R.A.—D. Roberts, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersgill, R.A.—Erskine Nicol, A.R.A.—Le Jeune, A.R.A.—Andell, R.A.—Frost, A.R.A.—Pettie, A.R.A.—Vernon, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Maris—Liddardale—George Smith—Linnell, jun.—Peter Graham—Oakes—H. W. B. Davis—Baxter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

THE NEW ELECTRIC ORGAN: Organist, Herr Schalkenbach. Change of Hours to Two and Half-past Seven daily. The Organ will accompany either Prof. Pepper's Lecture 'On the Last Solar Eclipse,' or Mr. J. L. King's Lecture 'On Earthquakes and Volcanoes,' at the ROYAL POLYTECHNIC. N.B.—The Programme is sent anywhere for Two Stamps.

SCIENCE

A NEW PHILOLOGICAL THEORY.

Castleton Hall, Oct. 24, 1868.

I feel very grateful for the notice taken of my communication by Dr. Hyde Clarke, and hope it will lead to further discussion. Dr. Clarke objects to my theory, but states no grounds for doing so. The quotation from an unfamiliar authority, namely, Dr. Rath, I confess I cannot understand. It was never my purpose to correlate English with High German. My purpose was the very reverse, namely, to show that High German, *quod* its idiosyncracies, is very nearly useless for the purposes of English etymology, and that those idiosyncracies are comparatively modern corruptions, induced by contact with the Nomades. That by displacing High German from its position as an ancient European mother-tongue we may simplify the theories on the affinities of the other German tongues, and consequently of English, it was my purpose to have shown if my position proved tenable.

I deny to *a priori* arguments any place in a modern scientific theory. The only arguments I admit are inductive. On *a priori* grounds men still persist in treating languages as the most rigid and persistent of human faculties, while observation and experience are conclusive of its being among the most ductile, and subject to growth and change according to laws easy of discrimination, even after it has been comparatively fixed and crystallized by having a literature. What the Norman invasion did for English (sprung, be it remarked, from the same fountain as the Low German of Hamburg) it was my purpose to show was an example of a general law to which High German is amenable; and I cannot avoid a conclusion which seems to me so clear and at the same time useful until I see some evidence to the contrary.

I admit that one of the chief hinges upon which the argument turns is the identification of the Mesogoths, or a branch of the same, race as the ancestors of the High Germans. The history of the Mesogoths, as far as we know it, is very accessible. When the Huns first became celebrated in Europe we find them in conflict with the empire of Hermanric, which is the fountain and source of so many Teutonic legends. This empire extended north of the Danube and the Euxine, and was watered by the Dnieper and the Dniester. Its northern and western limits are not very clear, but it seems to have stretched far into Russia on the one hand and beyond the Carpathians on the other. From this area numerous Gothic invaders had overrun Bulgaria and Macedonia in the third century. About 328 a large body of Goths who had been converted to Christianity crossed the Danube under their Moses, Ulphilas, and were allowed by the Emperor to settle in Mesia. These were the Meso-Goths, and it is their language we possess in the celebrated Gothic Gospels of Ulphilas. The empire of the remaining Goths was broken to pieces by the Huns, and they advanced westward and southward. Originally divided into two great wings, they now become famous in history as the Ostro-Goths and Visi-Goths,—the former chiefly associated with Italian history, the latter having a much wider fame. Both these sections had common traditions, and their royal lines were traced to the same source. The drifting of the Goths to the west caused the overturn of Roman influence in Noricum, Vindelicia and Rhetia, and the seats of the Boii and Suevi of the early writers were overrun and occupied. This invasion first flooded Southern Germany with a German population. Previously it had been occupied by Roman colonists and the Romanized descendants of the ancient inhabitants, and by an infusion, no doubt, to a small extent, of Germans from the typical German area north of the Hertz Forest, then forming a magnificent *march* in Central Europe. The Germans of the north, the ancestors of the

present Low Germans, were ancient settlers in that area.

This flooding of South Germany with the Goths forms the beginning of the history of the High German-speaking folk; at least, I know of no other beginning, and should like to hear of another if there be one. I also hold that the Visi-Goths, Ostro-Goths and Meso-Goths were as closely related in language as they were in customs and traditions. All the evidence we have supports such a view, and it is incumbent on its opponents to supply the burden of proof of the contrary. I have thus attempted to identify the Meso-Goths with the ancestors of the High Germans on another ground,—namely, that of history; and until I see some opposition I may treat my position as at least a tentative hypothesis, supported by great probability. With your permission, I will treat in my next on what I conceive to be the origin of the Scandinavian races, and will then be in a position to apply the facts which your courtesy has enabled me to publish to the clearing up of some obscure parts of English ethnography.

HENRY H. HOWORTH.

MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Institution, 2.—General Monthly Meeting.
— Entomological, 7.—'New Species of Heteromera,' Mr. Bates; 'South-African Butterflies, in Catalogue of Satyridæ, British Museum,' Mr. Trimen.
— Architects, 8.
TUES. Anthropological, 8.—'Anthropology at Norwich,' Sir Duncan Gibb; 'Anthropogenesis,' Mr. Denby.
THURS. Linnean, 8.

FINE ARTS

TITIAN.

Florence, October, 1868.

IN my last letter concerning the state of the Titian Venus I had to express a hope that something would be done to arrest what is simply the premature *weaving* out of the picture. I now feel compelled to complain, not only of mere want of attention, but of carelessness of what, indeed, without full recognition of the religious determination in the Florentine to take life easy himself, and then to make it so for his friends at any unprotesting cost, might be called absolute indifference to the value of many of the great works of whose authorship and possession the Italians have to boast. I should be most ungrateful here, speaking for my compatriots, if I allowed my remarks to suggest that the Tuscan urbanity was not for foreigners as well as for natives, for we certainly are obliged in no niggardly spirit; but in the interest of the great dead we are all equally called upon to spare such wasteful indulgence, under dread of the scornful sentence of "the living yet to live." The evil is one which, with the new order of things in Italy, is, perhaps, fast disappearing; but with all the speed of the reformation the pictures are suffering not slowly; and feeling this I believe many an Italian would rejoice if the power of this letter could be increased a thousandfold to arrest the existing abuses.

In the Grand-Duke days it was no uncommon thing for a precious heirloom of Art in perfectly good and brilliant condition to be removed for three or four months to undergo a process of restoration. When the custodian and the restorer were satisfied with the amount of reparations bestowed upon the work, and upon the claims they had established on the public purse, the Titian or Tintoretto was brought back resplendent with varnish, with the background in some cases considerably changed in tone, and even in extent, inasmuch that loose curls and objects that floated away from the figure were altogether cut away; and I am assured by no doubtful authority that this process was not alone applied to the background, but even to the most important parts of the picture. Certainly no personal authority is needed for these facts, but it is well to know of them from an eye-witness, to excuse oneself for being disappointed with works which once enjoyed, and which still with the traditionally prejudiced enjoy, the greatest reputation. The higher order of honour in public men of this day makes this in part a matter of the past; but I mention it because the remarkable fact in the case is

not the dishonesty, it is the apathy to the sacred worth of work which for three, four or five centuries has won the tribute of admiration from succeeding generations; and of this I have to maintain, I still see many painful examples in the practices in vogue in the galleries in this city. In no English or French galleries that I know are the pictures ever taken off the wall for the convenience of copyists. Until the nation provide better galleries than the miserably dark Uffizi and Pitti for the paintings, it may certainly be desirable to take them down for the convenience of artists competent to repeat their beauties for the enjoyment of people of other countries and times. The German gentleman mentioned in my last letter well merited this privilege, as also the native copyist who has succeeded him, and Gallati, who some years since made some duplicates of Titians here, or perhaps any serious, properly-prepared student might be indulged (he first of all, I should say, if I believed, as some do, that extensive copying is desirable as exercise for young artists); but now, in the majority of instances, the opportunity is altogether thrown away. What could it matter to the gentlemen and ladies who paint their flesh of one uniform pink colour, with brushes held down by the hair, that the pictures should be not level with the eye in a brilliant light? To place a Raphael or a Titian on a three-legged easel in the middle of a room, with idle men and women with long skirts moving about as in a fashionable lounge, for such copyists, is, to say the least, to run a risk altogether out of proportion to the advantage gained. I know of valuable pictures which, within the last few years, have in this way had holes made in them—holes now repaired, but not without irreparable loss to the paintings. When even the privilege is properly accorded, why cannot the pictures always be placed, as the Titian 'Venus' now is, corded off in the corner of the room? With this abuse remedied, I should still have one more favour to beg, i.e. that the best pictures be covered with glass; for the attendants exercise their own provincial amiability so unrestrainedly, that they sit by, conversing, the while an old palsied painter holds up a trembling palette-knife charged with slimy colour within half an inch of the original he is copying. Again I am hinting at no merely imaginary, but a very possible, evil. I have seen bits of paint on an old picture deposited in this manner; and I am sorry to have to add, it is no unfrequent thing for the copyists to take their own dusters and wipe the pictures whenever it pleases them, and that in this manner five curved scratches, still perfectly distinct, which traverse nearly the whole picture, crossing the face, were made on the varnish of Titian's 'Flora' nearly two years ago,—a piece of dry bread being in the handkerchief used by a copyist.

W. HOLMAN HUNT.

FINE-ART GOSSIP.

THE private view of the Exhibition of Cabinet Pictures by British and Foreign Artists, French Gallery, will take place to-day (Saturday). The public will be admitted on Monday next.

The Arundel Society is about to issue a new work, being a description of its own publications during twenty years. This book will be illustrated, and has resulted from the success of some experiments in photographing the prints, casts, &c., on a small scale, suitable for book illustration, which the Society has issued during the period in question. The whole of the Society's works, including the ivory carvings, will be reproduced in the chronological order of their former publication, and one-fifth the size of the originals. The Society will soon receive drawings, made by its artists in Italy and Germany, from the following famous pictures:—1. 'The Last Supper,' from the fresco, by Andrea del Sarto, in S. Salvi, near Florence; 2 and 3. 'The Resurrection' and 'Christ in the Garden,' from frescoes, by Fra Angelico, in S. Marco, Florence; 4. 'The Virgin and Child,' after a lately-discovered fresco by Fra Bartolomeo; 5. 'Christ and his Disciples at Emmaus,' after Fra Bartolomeo; 6. 'The Adoration of the Shepherds,' after Perugino, at Perugia; 7. 'The Madonna,' after Holbein, in the palace of Hesse Darmstadt; 8 and 9. Two paint-

ings by A. Dürer, 'The Four Apostles,' at Munich; 10, 11 and 12. Three interesting drawings after Piero della Francesca.

The National Gallery has just purchased in Rome, for 2,000*l.*, a large picture, or rather unfinished composition, which, on excellent critical and other grounds, is ascribed to Michael Angelo. Experts will remember the work as having been for some time on view at Signor Pinti's house. The subject is 'The Entombment of Christ.' The numerous figures are of small life-size; some of them are but barely sketched on the canvas; others are much more advanced towards completion; none are thoroughly finished. Visitors to the Manchester Art-Treasures Exhibition will remember Mr. Labouchere's 'Holy Family,' which was also ascribed to Buonarroti, represented four angels holding scrolls, and was, like the picture now in question, unfinished. This new picture, with several recent acquisitions to the National Gallery, the comparatively large size of which is unusual in our purchases, will not be placed before the public until after the Royal Academy has removed to Burlington House, and so left vacant the eastern portion of the National Gallery. This removal will certainly happen early in the spring of next year, in time for the opening of the Royal Academy Exhibition in the new building in Piccadilly.

We have received from Messrs. Nelson & Sons 'Shakespearean Texts, Illuminated,' being six well-chosen sentences from the great plays, printed in colours and gold, and made suitable for hanging on the walls of rooms. Generally speaking, the artistic portion of these 'Texts' is unobjectionable. One or two of the cards are cleverly coloured; all are capitally printed.

We have to state the recent death of Mr. Henry Le Keux, once well known as an engraver, who was born in 1787, and a pupil of James Basire, in Quality Court, Chancery Lane. Mr. H. Le Keux was employed on the large plates, of which Basire did so many, for the publications of the Society of Antiquaries, the Oxford Almanacs, and the like. After the ending of his apprenticeship, the engraver was occupied on 'The Beauties of England and Wales,' and, with his brother John, who died in 1846, on Britton's 'Cathedrals.' H. Le Keux was never known to take pupils, but worked with his own hands on all his commissions. His productions may be cited as models of painstaking. In after-life, he, in conjunction with E. Blore, produced the well-known 'Monumental Remains.' Among other plates engraved by him are Henry the Seventh's Chapel in Neale's 'Westminster Abbey'; 'Simmer Lake,' after Turner, in Whitaker's 'Richmondshire,' upon which book Mr. John Pye was also engaged; the small plates which appeared in the 'Forget Me Not' and other annuals, after Martin; the large plate of 'Venice,' after Prout, and the small plates after Turner, in 'Rogers's Poems'; some of the same in 'The Provincial Antiquities of Scotland,' after Turner and others; many plates in Neale's and Le Keux's 'Churches'; others from 'The National Gallery,' by the Associated Engravers, of which body Mr. H. Le Keux was a member, the last plate of which series he produced being 'The Embarkation of St. Ursula,' after Claude. More than thirty years ago he gave up engraving, and retired to Bocking, in Essex, and, being engaged by the firm of Samuel Crotault & Co., crape-manufacturers, continued in this employment until, at the age of eighty-four, his health failed, a short time before his death on the 11th inst. Mr. Le Keux was one of the early members of the Artists' Annuity Fund, and should be remembered as one of the few artists who have lived until our time and were engaged in the prosecution of line-engraving at a time when our countrymen were unrivalled in that branch of Art, and before engraving on steel came into vogue—before the advent of C. Heath and the Findens.

The death of Herr E. Hildebrandt, the eminent Prussian landscape-painter, is announced in the obituary of this week. This painter had two pictures at the International Exhibition, 1862, being Nos. 646 and 647, Foreign Division, 'Landscape—Tropical Rains in the Vicinity of Rio de Janeiro,' and 'A Winter Landscape.'

MUSIC AND THE DRAMA

MONDAY POPULAR CONCERTS. St. James's Hall.—Mr. R. Arthur Chappell has to announce that the ELEVENTH SEASON of the Monday Popular Concerts will COMMENCE on MONDAY EVENING, November 16.—Subscribers' Names received at Chapell & Co.'s, 50, New Bond Street; and at Austin's, 23, Piccadilly.

COVENT GARDEN.—All the chief members of Mr. Mapleson's company were heard at their best on the opening night of his season. Their voices told with much greater effect in Covent Garden than in the smaller theatre in which they have lately been heard. A certain roughness sometimes remarked in Mdlle. Tietjens' notes, and a certain want of artistic finish in the singing of Signor Mongini, disappeared alike in the vast area of Mr. Gye's theatre. On the other hand, the physical power and great energy of both singers came out in strong relief. Whether Lucrezia Borgia was really the abandoned profligate she is generally described to be, or whether, as some now suppose, she has been persistently maligned by history, it is certain that in Donizetti's opera she must be depicted as a woman of uncontrollable passions. Thus the indomitable energy of Mdlle. Tietjens enables her to triumph over all the difficulties of her task, and reconciles us to a German *prima donna* in so essentially Italian an opera as 'Lucrezia.' Not since the best time of Tamburini has Alfonso's fiery solo been articulated on the stage with such well-accented fluency as by Mr. Santley. Nor have we had since Albani so generally satisfactory a Maffio Orsini as Madame Trebelli, although the voice of this skilful lady is not to be compared for richness or volume to that of her great predecessor. On Monday, the second night of the season, Miss Minnie Hauck, the young American lady who has several times been mentioned in our columns, appeared for the first time on a Cis-Atlantic stage. In America, she has played for some twelve months past in as many, they say, as fifteen different operas. And she has not yet completed her seventeenth year! Such haasty and premature forcing of talent is enough to stunt its growth for evermore. Given the amplest capability and the strongest frame, it is impossible that any human being can at so early an age have acquired such proficiency as can justify her in coming before a critical audience. But, in nine cases out of ten, the delicate beauty of the voice is fatally injured by too early exercise in public. There is some danger, we fear, that this may be so in the case of Miss Hauck. Fresh as the voice unquestionably is, it yet betrays symptoms, in a certain wiriness of tone, of overwork. And although the young lady seems to have great natural facility, her scale-singing, the test of a well-trained vocalist, was far from perfect. At present at least, the voice is too thin to bear much expression, and her features, though decidedly prepossessing, do not lend themselves readily to the painting of tragic passion. In spite of these disadvantages, of nature and of insufficient art, Miss Hauck bids fair to be an acquisition to the lyric stage. If she has not learnt as much as we have a right to expect in one who assumes the *emploi* of a *prima donna*, she has at least acquired none of the vices of the time. Even when her voice is most sorely tried it is never forced, it never trembles, and it is always strictly in tune. These qualities are rare now-a-days, and they justify us in looking hopefully to Miss Hauck's future. She was ill-advised to make her *début* in so exacting an opera as 'La Sonnambula,' instead of trying her strength in some lighter and less fatiguing part, such, for instance, as *Zerlina*, in 'Don Giovanni,' or *Rosina*, in 'Il Barbiere.' In the *finale* to the second act Miss Hauck's voice was swallowed up in that of her *Elvino*, Signor Mongini, who however has never hitherto manifested so much self-control. In spite of some unpardonable liberties with the sweetest melodies that Bellini ever penned, the splendidly endowed tenor sang finely. If Signor Mongini had begun some years ago to discipline his powers he would have long since distanced all possible competitors. Mr. Santley being invalidated by our treacherous autumn weather, his place was taken by the always-prepared Signor Tagliafico. Chorus and orchestra, under the control

of Signor Arditi, are both good, but the stage-manager's business is very inefficiently done.

DRURY LANE.—A new farce, by Mr. Strauss, entitled 'A Model Uncle,' was produced on Monday at Drury Lane. It is an amusing sketch, exhibiting the misadventures of a middle-aged and respectable citizen, who finds his way into the studio of an artist, mistakes human beings for lay-figures and lay-figures for human beings; and is himself mistaken by the proprietor for a model whose coming is expected. This trifle, which needs compression, especially towards the close, caused much laughter, and was successful. The treatment of the supposed model by the artist is such as can scarcely be common in *ateliers*. A few words of remonstrance, spoken by the victim after all explanations were over, obtained emphatic and unexpected marks of approval from the audience. Miss Kate Harfleur, Miss Hudspeth, Mr. Barrett, and Mr. Alfred Nelson played the principal parts.

BALZAC'S COMEDY.—Balzac's comedy, 'Mercadet,' has at length been brought out at the Théâtre Français. Its reception was favourable, but the revival has attracted, on the whole, less notice than its importance seems to merit. Bad luck has attended all Balzac's dramatic efforts. The first piece he produced, 'Vautrin,' was, like the dramas of the greatest of his friends Hugo, suppressed. It was only performed once. 'Les Ressources de Quinola,' a noble if most unmanageable drama, was damned. 'Mercadet' was offered by Balzac to almost every manager in Paris, and was refused by all. It was not produced until a few months after the death of its author, when it had been more than ten years in existence. It was prepared for the stage by M. Denney, and was acted at the Gymnase. It is brimful of wit and ingenuity. Mercadet, its hero, resembles none of the many types which Balzac has given us in the 'Comédie Humaine.' His schemes for raising money are scarcely wilder than those which Balzac himself seriously entertained. What, indeed, can be too wild for the man who knocked at the doors of Laurent Jan at two o'clock on a winter's morning, insisting upon his getting up to start with him at once for the Mogul empire to gain countless wealth, and remonstrating seriously with the sleepy man because his delay must already have cost them a million? Balzac refused many times to make the alterations in 'Mercadet' which were judged by theatrical managers necessary preliminaries to its production,—alterations which he said would convert it from a comedy into a melo-drama. He was very anxious, in case it was performed at any of the theatres on the Boulevards, to have for the principal representatives Frédéric Lemaître, Fechter, Clarence and Colburn. When first produced, 'Mercadet' was successful. M. Théophile Gautier, whose sketches of the modern stage supply the best information we possess, was in London at the time of its production, and we miss, accordingly, his description of the first performance. Geoffrey played Mercadet, a part for which, in spite of the many admirable representatives of the Parisian *bourgeois* he has given, and notwithstanding the reputation this impersonation obtained him, we can scarcely believe him equal. In the character of Prore Violette, the lachrymose creditor of Mercadet, Lesueur obtained one of the most noteworthy of his many triumphs in comedy. At the Théâtre Français, Got was Mercadet; É. Provost Justin, *Masclé Minard*; Barré, *Verdelin*; Prudhon, *Méricourt*; Kime, *Violette*; Madame Guyon, *Madame Mercadet*; and Mlle Royer, *Julie*. The house was crowded, and the performance was successful in all respects.

MUSICAL AND DRAMATIC GOSSIP.

THE Monday Popular Concerts are to recommence on the 16th of November. There will be no change in the principal executants. Herr Pauer will play at the first two concerts; Madame Arabella Goddard and Mr. Charles Halle are engaged for January and February—Madame Schumann also appearing in the latter month and in March; M. Sainton and Herr Straus will lead till Christ-

mas, when Herr Joachim will arrive, remaining till the end of the season. Signor Piatti will be the only violoncellist.

The Concerts of the Agricultural Hall narrowly escaped coming to an untimely end on Friday week. 'The Creation' was announced, but there was a long delay in beginning the oratorio, and when it was commenced it was by a small proportion only of the band. By degrees, however, the various members of the orchestra fell into their places, and the oratorio was eventually got through. This week the concerts have been resumed under new management.

Schumann's Symphony in E flat, the novelty of last Saturday's Crystal Palace Concert, is not by any means new to London. It was introduced three years ago to England, strangely enough, by an Italian, Signor Arditi, at one of his promenade concerts, and was repeated the following spring by the Musical Society. The Symphony does not gain on re-hearing. Like all Schumann's large works, it leaves the impression on the hearer's mind of the author's ambition having "o'er-leapt itself, and fallen on the other side." In the fourth movement, intended to suggest a religious ceremony (the MS. originally bearing the direction, afterwards erased by Schumann himself, "*Im Charakter der Begleitung einer feierlichen Ceremonie*"), a great opportunity has, it appears to us, been thrown away. In like manner the final movement, which should be the most impressive, is made up of trivial themes. The best movement is the second, a scherzo although marked *sehr missig*, the opening subject of which is hearty, spontaneous and thoroughly *volksthümlich*, to use Schumann's own expression, in character. But even this *scherzo* is defaced by a middle part, which is out of character with the rest of the movement. The Symphony was played with great care, but it made little impression. The overture to 'Le Nozze di Figaro,' and the variations on the Austrian Hymn from Haydn's well-known quartett, were, on the other hand, received with acclamations, so that it was no more the fault of the audience than of the performers that the Symphony was not relished. Mozart's irresistible overture was marvelously given, the abrupt opening passages being delivered as though by a single player. We are surprised at Herr Manns permitting the movement from the quartett to be played by the full string-band, although he has high authority for the trick. The singers were Madame Lemmens, Mr. Vernon Rigby, and a certain Herr Angyalis, who has a bass voice, as thick as it is deep. He sang well, however, Heine's capital Lied 'Die beiden Grenadiere.' This clever song, to be remembered by its 'Marseillaise' conclusion, is instrumented with singularly picturesque skill, and is a favourable specimen of Schumann's talent. It just marks the limit of his capacity.

Mr. Ole Bull, most eccentric of commonplace fiddlers, has been playing in Boston, United States.

Miss Louise Moore and Miss Edith Challis have left England for America, to appear in 'After Dark,' which is to be produced at Niblo's Garden, New York.

The conclusion of Mr. H. J. Byron's drama of 'Blow for Blow,' now performing at the Holborn, has been altered. By the change effected, an unnecessary and perplexing deed of violence is avoided, and the piece is made to terminate with a highly moral "tag." On Wednesday evening a new burlesque by Mr. Byron, with the title of 'Lucretia Borgia, M.D.; or, La Grande Doctresse,' was produced. This marks another step in the downward progress of burlesque. It is pitiable alike in conception and execution.

The extracts from Wagner's 'Meistersänger,' performed at M. Padeloup's first Concert Populaire, appear to have aroused the extreme disgust of the audience. Nevertheless, the introduction to the third act, styled by M. Padeloup, without warrant, a *méditation*, was repeated at the second concert. But the effect of this Wagnerite piece, the least dangerous of those offered at the first concert, was at the second modified, so to say, by such interesting selections as the music written by Meyerbeer for his brother's play 'Struensee,' Mozart's C minor Symphony, and movements

from Beethoven's Septuor. A fragment from a Symphony entitled 'Wallenstein,' by Herr Rheinberger was also tried.

Signor Rossini is indisposed, and at the age of seventy-six there is danger in every ailment. M. Auber, his senior by ten years, is, however, hearty as ever.—There is a report—unfounded, we trust—that Signor Bottesini is dead.

The political disturbances in Spain will not prevent the completion of all the engagements entered into by the Madrid Opera.—A musical and artistic journal has just been started at Barcelona, under the suggestive title of *Corre, vé y di le*.

The *Revue et Gazette Musicale* has some interesting particulars about the 'Hymn of Riego,' which is just now awakening the echoes of every square, of every by-way, of every valley in Spain. But very few weeks ago we stated that Señor Huerta was about to resume in Paris the guitar performances for which in years gone by he was so celebrated. He then little dreamed, in all probability, that the time was so near when the national song, inspired nearly half-a-century ago, and proscribed since then, would again rise to the lips of an awakened people. It was in September, 1820, that Huerta, a youth of seventeen, serving in the army, and a certain Col. San Miguel, formerly editor of the journal *L'Espectador*, then on the staff of Riego, put their heads together and produced a song, which was accepted by the Spanish nation as the pass-word of their freedom. But thanks to foreign intervention, King Ferdinand and the Seventh soon regained his throne; the victorious General Riego was hanged; his colleague Quiroga escaped to England, and Huerta took refuge in France. There and in America he became a successful singer, but losing his voice, he took up the guitar, on which instrument, out of fashion though it was, he became such a proficient as to bring it again into favour. Eventually, however, he fell into bad circumstances, from which it is to be hoped the renewed popularity of his now famous song will rescue him. Spain should do at least as much for the author of her Marseillaise as France under Louis Philippe did for Rouget de L'Isle.

The Théâtre Lyrique has been opened under the new management, with Halévy's 'Val d'Andorre,' closely followed by 'Martha.'

'Thérèse Humbert,' a three-act comedy by M. Durantin produced at the Gymnase, recalls the 'Héloïse Parangnet' of the same author, both pieces dealing with the peculiar difficulties which in France attend the marriage of a minor. Thérèse, the daughter of a Prussian doctor, marries the young Count of Collinane. The marriage, unknown to the bride, has been contracted in opposition to the wishes of her mother-in-law. When Thérèse and her child arrive accordingly in Paris, the Countess of Collinane appeals to the laws and the marriage is declared invalid. Thérèse, refusing to accept her position, is about to retire to her father's when the child softens the grandmother's heart, and brings about a reconciliation. The drama obtained a moderate success. 'Suzanne et les deux Viellards,' a one-act comedy, written by M. Henri Meilhac without the assistance of his colleague, M. Halévy, has nothing to do with the well-known legend of the Apocrypha. It is a story resembling the famous episode on the 'Orlando Furioso,' which La Fontaine included in his 'Contes,' and for translating which Sir John Harington incurred the censure of Queen Elizabeth. It shows how a young girl proved far too clever for two old gentlemen who wished to marry her, and succeeded in obtaining the man of her choice.

Arnal has returned to the Vaudeville, making his re-appearance in 'Les Femmes d'Emprunt,' of MM. Varin and Desvergers. A new one-act comedy by MM. Eugène Hugot and De Brugger, 'Les Affaires Avant Tout,' has been produced at this house. It treats of the punishment by their wives and the ultimate reformation of two unprincipled *bourgeois* who have made business a cloak for pleasure and dissipation.

'Le Sacrifice,' the new play at the Ambigu-Comique, by MM. Théodore Barrière and Léon Beauvallet, is a melo-drama of an old-fashioned class. A young and unprotected girl is left heiress

to a large property. Among the many disappointed candidates for the estate she has obtained are some infamous characters. These persecute her in such fashion that they bring about her supposed death. While they are quarrelling about the division of the spoil a young lover opens her tomb to take a last farewell, and finds her still living. This is the sacrifice which gives its name to the drama. The conduct of the play and the dialogue are worthy of the plot.

At the Palais-Royal three vaudevilles, each in one act, have been produced: 'A qui le Singe?' by MM. Crémieux and Jaimo fils; 'Un Malade au Mois,' by MM. Cham and A. de Lasalle; and 'Le Bouquet,' by MM. Meilhac and Halévy. All were successful, a fact attributable to the acting rather than the pieces. Geoffroy, Lassouche, Hyacinthe, Lhéritier and Gil-Peres have got so used to acting together and play into each other's hands in so amusing a fashion it is scarcely possible for a farce in which they appear to fail. Most of the Palais-Royal pieces are written with the special object of bringing out the marked and well-known peculiarities of these actors.

The 'Naufrage de la Méduse' has been revived at the Châtelet.

'Les Inutiles' of M. Cadol, transferred under the management of the author to the Théâtre des Galeries Saint-Hubert, Brussels, is a moderate success.

The management of the Odéon has lent M. Paul Deshayes to the Gaité to appear in the forthcoming 'Madone des Roses' and received in return M. Lacressonnière, who will play in the forthcoming drama of MM. Saint-Georges et Lockroy.

A posthumous work of Moritz Hauptmann, 'Die Lehre von der Harmonik,' has just been published at Leipzig.

MISCELLANEA

The Age of Abraham.—The interesting letter of Mr. George Smith, in the *Athenæum* of October 10, contains some very questionable assertions. In the first place, the identification of the Kudur-Mabuk of the Accadian bricks with the Chedor-laomer of Genesis is most unwarrantable. That Sir H. Rawlinson found the name of the goddess Lagamar is true enough; but the interchange of the latter word with Mabuk is a pure assumption, which would to most students seem to be contradicted by the difference of the two names, by the fact that Chedor-laomer was King of Elam—while Kudur-Mabuk calls himself "King of Cara (Babylon) and the land of Accad"—and by the title which Kudur-Mabuk gives himself of "citizen (*esda*) of the West." Secondly, that Mabuk meant "Mother of God" is altogether open to doubt. I allow the identification of the word with the Syrian Mabog, or Hierapolis,—Kuduri-Mabuk would signify "warrior of Mabog,"—but its Aryan origin is hardly likely. Indeed, were it Aryan, the governed word (*bagas*) would have to precede, not follow, the governing vocable. *Mabuk* would be a Semitic, not Aryan, form. Thirdly, the identity of the Accadian *Huri* (or, rather, of the Semitized name of the ancient Accadian "city of the Moon") with "Ur of the Chaldeans" is by no means certain. The Assyrian representative of *ur* is *avar*; and *urru*, "a day," has the liquid doubled. Mr. Smith's suggestion that the Elamite conquerors of Babylonia were the Median dynasty of Berosus is a very probable one; and an explanation of the name *Μηδοι*, assigned to them, may be found in the fact that *mada* in Accadian signified "land."

A. H. SAYCE.

Chaucer's Star "Aldryan."—The letter signed "A. H." leaves one in doubt. It seems intended to prove, firstly, that *Aldryan* (read *Aldran*) is *Regulus*; and, secondly, that it is not a star at all, but rather an old English word which no writer has ever used, or could have used at that time, if he had understood the structure of his own language. The first point is made to depend on the assumed fact, that "public opinion has declared it for centuries," which merely means that the suggestion was made in *Notes and Queries*, in 1851; for Tyrwhitt says, "a star on the neck of the lion."

One point deserves attention, "A. H." objects to the mention of λ *Leonis*, because it is of the fifth magnitude. But this objection vanishes at once from the mind of any candid inquirer who will take the trouble to read over an old catalogue of stars in a MS. of the thirteenth, fourteenth or fifteenth centuries. Many lists, even those of no great length, mention stars which we should consider rather insignificant, such as β *Trianguli*, for example, which is thus described in a catalogue of only seventy-two stars, in a Trinity College MS.: "Triangulus, i. antecedens trium que sunt super basin." It will be found that many stars were picked out as worthy of mention, not from their magnitude, but because of their position, and with a view rather to mark definite points of the sky for astrological purposes than for the uses of astronomy; and such may very well have been the case here. The explanation of passages in Chaucer is to be achieved by the help of old MSS. on astrology rather than by the light of modern astronomy. To deny that there is any such star as *Aldiran* is futile. It is mentioned in several lists, and its latitude and longitude are laid down. The useful note by Mr. Poole renders it probable that *Aldiran*, or "The Dhir'án" of the Arabs was used to denote, sometimes a single star, and sometimes a region of the sky; in the latter sense, it seems to be the part of Leo towards Gemini, not the part towards Virgo, where *Regulus* is; and this is just the point that explains Chaucer's mode of reckoning the hours. An examination of more MSS. may show the position of the star *Aldiran* more closely, so that it may turn out to be some larger one, perhaps λ *Leonis*; but some reason for supposing it to be *Leonis*, as indicated by the given position, may be found in the German work by Ideler on the names of stars. Nor would it be difficult to cut the knot by supposing Chaucer to have meant by *Aldiran* that part of the Lion which contains the head and neck; an explanation which includes Tyrwhitt's and Speght's. I see, by a late number of *Notes and Queries*, that I am supposed to have borrowed the notion of my explanation that Chaucer really meant the *Ram* when he used that word in his Prologue. I can only say that my explanation, though leading to the same result as Mr. Brae's, is proved in a very different manner. I explain it by the precession of the equinoxes. Chaucer, in speaking of the sun being in Aries, refers (in the Prologue at least) to the constellation, not the sign. I only repeat this, because it explains yet another place in Chaucer, viz., the lines—

He (Phebus) was that time in Geminis as, I gesse,
But litel for his declinacioun
Of Canker, Joves exaltacioun.—C. T. 10096.

That is, the sun was near the point of his extreme northern declination, or near the summer solstice, in the first point of Cancer. This is rightly termed his "declination of (not in) Cancer." But this point is, even now, in the constellation Gemini, and in Chaucer's time was near λ *Geminorum*; that is, "Phebus was in Geminis." *Geminis* for *Gemini* is not uncommon. The less said about the word *drie* in this connexion the better. It is a common, a very common verb, never used as a noun, and never compounded with *all*. Those who wish to see it need not trouble Bosworth's Dictionary. It occurs, in the form *dree*, in so common an author as Burns. WALTER W. SKEAT.

The Mutterberger Joch.—In 1850 I crossed a pass called, as near as I could make out the *patois*, the Mutterberger or the Muttenberger Joch, from the head of the Stubas Thal, near Innsbruck, to the head of a valley leading to Sterzing. I was only a lad, and have since lost the book in which I had scribbled my notes. I therefore appeal to your readers to afford any information upon the subject of this pass, which was an interesting one.

MARSHALL HALL.

Cutting and Maiming.—I, for one, should be delighted to see the cutting question settled, and to join an efficient committee of bibliopoles to protect literature from vandalism, especially aided by the *Athenæum*, having deprecated wholesale slashing in its columns, *ante*, January 26, 1867, "Ploughing" and cutting by machinery have

destroyed the proportions and value of many a goodly volume, whilst "trimming" by hand with the knife in no way disfigures the fairest of margins. With your correspondent "M. A.,"—sure in his terms,—I quite agree, extending my vengeance to the cruel villains who stab instead of sew, perhaps to spare the fourth of a penny in 500 pages,—a sad specimen having arrived whilst I pen these lines, a thick ninth part of the *Transactions of the London and Middlesex Archaeological Society* being wickedly trussed and corded together in a villainous manner. Though all the former parts have had the benefit of sewing, this is ruined, and probably the whole edition disfigured with the bodkin that ought to be inserted in the fleshiest part of the perpetrator's person as a punishment for his temerity. We find no sympathy abroad, as may be seen from the following report on a quarto book shown by Messrs. Longman at the Paris Exhibition of 1867: "Ainsi, 'La Vie de l'Homme Symbolisée.' Ce beau volume dont nous avons parlé plus haut avec prédilection, a été massacré de la sorte: l'édition entière est rognée d'une manière déplorable. Nous en avons eu un véritable chagrin en recevant le livre. Sans être un de ces bibliophiles maniaques qui mesurent la marge au millimètre, nous voulons, avec tous les amateurs de goût, et même comme typographe, que la marge ne soit pas châtée, le blanc étant l'encadrement naturel du texte. Les Anglais, parait-il, ne partagent pas nos préjugés sur ce point, et ils s'accrochent des marges sordides que leur accordent leurs éditeurs, marges considérablement diminuées encore par leurs reliures, qui poussent au sac de rognures, comme nos *legatori* de pacotille, auxquels certains éditeurs abandonnent ces rognures pour tout bénéfice." The bookbinder's shaving-tub has something to do with the affair, as wholesale cutting produces a respectable perquisite. I am in favour of cutting the heads of all books, as it prevents the penetration of dust; and when the top-edge is gilt, perfectly. If ordinary books (published in boards) were so treated, the small per centage of cutting left at the fore-edge to the virgin reader would be a positive delight. The "fore-edge" and "tail" of all modern uncut books of a high class, issued in "boards," are trimmed by hand, just to take off the ragged edge, but in no way injured for preservation or "binding" in leather afterwards. The ignorance that exists regarding the protection, handling and natural laws of decay affecting books is marvellous. There are plenty of illustrious bibliopoles and learned art-collectors, but few of whom are thoroughly acquainted with the laws affecting books, plates, drawings or illuminations; in fact, the hygiene of the library or museum. As artists are ignorant of the chemicals, the pigments and oils used in the production of their evanescent elaborations, so are librarians of the destructive agents at work affecting that far more enduring monitor—a book. London could well afford a special "society," to consist of collectors, librarians, artists and authors, interested in the conservation of the treasures we possess and the elements that enter into their production, the laws affecting their use and treatment.—The maimed 'Dugdale' and "large Shakspeare" mentioned by me nearly two years ago should be a caution to collectors like "L. L. D." against the ravages of cutting-machines. No first-rate extra-bookbinder would, I think, use the guillotine cutting-machine, a modern invention for doing wholesale what the plough does in detail,—exercising useful powers (in its place) upon shilling volumes, directories, almanacs and books of constant use that must be cut. "Proof," as it is called, should be left in all books of value; the volume exhibiting at least a leaf or two of uncut paper at the tail (not imitation proof, made after the volume is finished with the scissors of the binder, but a portion of the *bona fide* virgin rag). To test if a book be squarely cut, gently turn the fore-edge of a leaf into the back, and you will at once see, to the fraction of an eighth, what it is out.

JOHN LEIGHTON.

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